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LAW ENFORCEMENT NEWS

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Testing a crystal ball for burglary . . .

SRI model gets high marks as a solvability predictor

The Police Executive Research Forum scored a double research coup late last month, releasing a report which indicated that police can successfully predict the solvability of burglary cases and that limited research findings can be cost-effectively tested on a more wide-scale basis.

The study, a replication test of the Stanford Research Institute (SRI) burglary screening model, involved 26 large police departments that utilized the SRI procedure in selecting cases for investigation. The model produced accurate predictions in 85 percent of the 12,001 cases examined, according to the report.

"Implicit in this finding is that, at least at the present time, it is the characteristics of burglary cases, not the follow-up investigations, that determine the overall success or failure rate of burglary investigations," the study said. "This finding means also that police management can use the screening device to select, from the flood of burglary reports they receive, those cases that have the best chance of being solved."

The SRI model uses a "weighted" point system, assigning a numerical value to such factors as response time, witnesses' reports, usable fingerprints, and suspect identification. If the total sum of the "weights" is less than or equal to 10, further investigation of the burglary should be suspended; otherwise, a follow-up probe should be conducted.

"The screening model provides police managers with a tested tool with which

they can direct their investigators to be more productive," the report declared. "Managers thus have a device by which they can control assignment of burglary investigations and impose a degree of order in an area — police investigations — where attempts at management traditionally have been the exception rather than the rule."

The second major result of the study concerned the nature of the research and the manner in which the statistics were gathered. PERF researchers developed a form of do-it-yourself data collection, instructing participating departments on the statistical procedures and allowing them to do the actual fact-finding.

According to the report, the procedure could serve as a model for future replication studies, providing a low-cost alternative to field visits. "Although data quality control had to be carefully monitored," the researchers said, "the consistency of the results from the 26 participating agencies indicated that the quality of the data was not diminished."

Citing a side benefit of the hands-on replication approach, the report noted that the active involvement of the local police personnel increased their familiarity with both statistics gathering and the performance capabilities of the SRI model.

In his introduction to the report, project director John E. Eck explained that the document could be used by police executives as a procedural manual that would allow them to cost-effectively test

the SRI model in their own departments. "It would produce an objective measure of the impact of a proposed change in investigative case assignment in advance of the change," he said.

Forum president Bruce R. Baker, the police chief of Portland, Oregon, and PERF past president E. Wilson Purdy, the former director of public safety for Dale County, Florida, declared in a preface to the report that the study should produce sweeping changes in a number of enforcement areas.

"Police managers and researchers must begin constructing, testing, modifying, and replicating similar case screening models for the investigation of other crimes," they said. "The goal should be the development of a full range of case screening models to provide management with the sophisticated tools necessary for administrative decision-making."

The report noted that an agency should

develop a burglary screening model specifically tailored for its needs, if it has the means to do so. "If it does not have the resources, however, the results of the study indicate that the SRI model should serve adequately the needs of a police agency," the study added.

Commenting on the performance of the SRI device, Eck observed that in the 15 participating departments that had no formal screening procedure, the model screened out more than 87 percent of the burglary caseload, freeing investigators to work on cases which have the best chance of being solved.

In the nine agencies that did have case screening, the SRI procedure outperformed the existing methods "showing that using a statistically-derived screening model is more accurate than developing a formal case screening process based on intuition and experience," Eck said.

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Darwick named chief of chiefs in IACP executive sweepstakes

IACP's eight-month search for a new executive director ended in the association's own backyard last month, when the group's Executive Committee unanimously appointed acting director Norman Darwick to the post.

Darwick, who has been temporary administrator of the 12,000-member association since last May, said he would continue to "forcefully address" issues that have an impact on law enforcement. "The Association has matured to become the official voice of professional policing since its founding in 1893," he declared, "and it is my intention to keep IACP in the forefront of the struggle to ensure the safety of all citizens against criminal exploitation."

In announcing the appointment, IACP president Joseph S. Dominelli, the police chief of Rotterdam, New York, praised Darwick's administrative abilities. "The search for a new executive director was a worldwide effort and we feel confident that we have selected the most competent candidate from the applicants," he stated. "We look forward to Darwick's leadership with enthusiasm."

Robert Angisani, IACP's information director, told Law Enforcement News that the executive search began with a "worldwide" vacancy announcement. "From that we received about 16 applications and the Executive Committee of the association appointed the Board of Officers as a screening committee," he said.

The screening process turned up three finalists who were interviewed by the



Norman Darwick

board during its December meeting. The names of all three candidates were submitted to the Executive Committee along with the board's unanimous recommendation that Darwick be appointed.

"At the Executive Committee meeting in January, his nomination was unanimously endorsed by the full committee," Angisani noted.

Darwick joined the IACP staff as a management consultant to the group's Highway Safety Division in 1966, after conducting police management courses in the United States and Canada for Northwestern University's Traffic Institute.

No stranger to the practical side of policing, Darwick is a veteran of the Dale

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SRI Burglary Decision Model

INFORMATION ELEMENTS	WEIGHTS
Estimated Range of Time of Occurrence	
Less than one hour	5
One to twelve hours	1
Twelve to twenty-four hours	0.3
More than twenty-four hours	0
Witness report of offense	7
On-view report of offense	1
Usable fingerprints	7
Suspected information developed, description or name	9
Vehicle description	0.1
Other	0

- (1) Circle the weights for each information element that is present in the incident report.
- (2) Add the circled weights.
- (3) If the sum is less than or equal to 10, suspend the case; otherwise, assign the case for follow-up investigation.

EVIDENCE TECHNICIAN PROGRAM MANUAL

By Joseph L. Peterson
and James H. Jones

The utilization of scientific methods for the examination of physical evidence recovered in the course of criminal investigations has become a critically important function of the nation's law enforcement agencies. This manual examines the role of police officers and civilians charged with the responsibility of searching crime scenes for physical evidence and returning it to the forensic laboratory for analysis. These individuals, often referred to as evidence or crime scene technicians, are on the staffs of most urban police departments today. Many agencies now train evidence technicians to be specialists who devote their total professional attention to the search for physical evidence. Through specialization, it can be expected that crime scenes will be searched with less delay and greater expertise than in situations where patrol, detective or crime laboratory personnel have shared responsibility for recovering the evidence.

Five important aspects of developing an effective evidence technician program are discussed in this manual. The key element is the selection and training of competent personnel who will become evidence technicians. Next in importance are tools, kits and vehicles which are used by the technician in processing crime scenes. Also discussed is the need for a strong organizational commitment to the crime scene search function, the implementation of actual field operations, and finally, means for evaluating an evidence technician operation. Guidelines for developing meaningful program objectives and appropriate criteria for measuring progress toward those objectives are presented.

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Evidence Technician Program Manual.
Enclosed is my check for \$2.95 for
each copy ordered. Please bill
me _____

Name _____
Address _____

NewsBriefs . . . NewsBriefs . . . NewsBriefs . . .

Speed declines in '79; fewer drivers are ticketed

American drivers are backing off the accelerator, according to recently released figures from the Highway Users Federation which indicate that motorists cut their average speed last year from 56.3 mph to 55.8 mph.

As reported by United Press International, the speed reduction was reflected in the number of violations that were handed out in 1979, with police issuing three percent fewer speeding tickets compared to the 1978 total.

The business group's data were gleaned from official statistics which states are required to report to the U.S. Highway Administration, under the 1978 Surface Transportation Act. The law prescribes that states which show more than 70 percent of their motorists exceeding the 55 mph national speed limit risk losing up to 5 percent of Federal funds for primary, secondary and urban roads.

Virginia had the lowest percentage of speeders, with 28 percent, while Texas recorded the highest, with 72.5 percent, the survey said.

The federation, which is composed of 450 corporate and industry figures who have a stake in highway safety, noted that the transportation act's terms become harsher each year. This year, funds will be withheld from states where more than 60 percent of all drivers exceed the 55 mph barrier.

Apparently, the national speed limit is having an effect on American driving habits. In 1970, motorists were cruising at an average of 59.2 mph, with 70 percent of them violating speed laws. When the limit was imposed in 1974, the average speed dropped by almost 4 mph and the percentage of speeders declined by 19 percentage points.

Cleared youthful felons get the go-ahead on guns

Offenders whose felony convictions have been set aside under the Federal Youth Corrections Act are no longer prohibited from possessing firearms, as the result of recent policy changes enacted jointly by the Justice Department and the Bureau of Alcohol, Tobacco and Firearms.

Under Federal law, convicted felons are prohibited from buying or possessing guns unless they are granted relief after filing an application with ATF. The new policy prescribes that such a waiver will not be necessary for felons whose Federal convictions have been satisfied under the youth act.

An ATF announcement stressed that the regulatory change applied only to individuals who are covered by the Federal juvenile statute. "Persons whose convictions have been set aside or expunged under state laws will still be considered convicted felons for the purposes of Federal firearms laws," a spokesman noted.

IACP training keys unlock police deadly force issue

In its effort to put a lock on unnecessary police use of deadly force, the International Association of Chiefs of Police has published two Training Keys on the issue which explore police shootings from an operational perspective.

Part of IACP's continuing series of semi-monthly reports on new developments and practices in law enforcement, the complementary keys cite study findings funded by the Law Enforcement Assis-

tance Administration and other research organizations which are attempting to clarify the questions that surround the police use of deadly force.

The first key, entitled "Deadly Force," breaks down the methodical process of deciding whether to shoot into four components — perception, evaluation, decision, and action. Departmental regulations that relate to deadly force and associated legal matters are also examined.

"Improper Use of Deadly Force," the second training pamphlet, discusses the numerous civil and criminal charges that can be filed against an officer who is accused of using excessive force. The report also explores the issue of vicarious liability in police shooting incidents.

Further details can be obtained by writing: Training Key, International Association of Chiefs of Police, 11 Firstfield Road, Gaithersburg, MD 20760. Telephone: (301) 948-0922.

ATF efforts hose down nation's heated arson rate

The Federal government is beginning to make inroads toward easing the nation's arson epidemic, according to the Bureau of Alcohol, Tobacco and Firearms, which reported last month that ATF activities produced "significant rise" in the bureau's arson conviction rate.

"During the first 10 months of 1979, ATF agents initiated 667 arson investigations in which there were 47 deaths and 198 injuries," a bureau spokesman said. "These investigations resulted in 160 defendants being recommended for Federal prosecution; 51 either pleaded guilty or were convicted."

ATF entered the anti-arson fray using its jurisdictional authority under the National Firearms Act, which is designed to control the manufacture of destructive devices, and the Explosives Control Act of 1970. The offensive included the formation of a National Response Team of specially trained agents and the establishment of 26 arson task forces which work in districts where Justice Department

strike forces are located. In addition, the bureau conducts special training programs for ATF and state and local enforcement personnel.

Apparently, the investigative phase of the ATF arson effort is starting to pay off in Tacoma, Washington, last year, one of a series of tavern burnings by organized criminals culminated in the conviction of 15 offenders, including the sheriff of Pierce County, Washington. Major convictions were obtained throughout the United States, including cases in Philadelphia; Cleveland; Marlton, New Jersey; Honolulu; Arlington, Texas, and Thousand Oaks, California.

Citing one case in which ATF's National Response Team played a major role, the spokesman stated that last May a \$5 million fire swept through a commercial block in Shelby, North Carolina, killing five persons and injuring 36 others.

"On June 20, on the basis of evidence gathered by ATF, state and local agents, two men were charged by the State of North Carolina with five counts of murder as a result of the deliberate setting of the fire in an attempted insurance fraud," the spokesman said. "They now await trial."

Insurance fraud has been described as the nation's costliest crime and is reportedly a prime motivation for arsonists. Of the 667 arson cases investigated by ATF during the first 10 months of 1979, insurance schemes were behind 60 percent of the cases.

"Additionally, revenge, extortion, labor disputes, vandalism and homicide were other prime motives," the spokesman pointed out. "It should be noted that of the 667 investigations opened, 376 are still under investigation and motives have not been established."

ATF Director G.R. Dickerson noted that despite his agency's major thrust on the arson front, the investigation of intentionally-set fires is primarily a state and local matter. "Our activities are geared to help when called upon in major cases," he said. "In addition, we provide forensic laboratory assistance when needed."

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NYC business panel urges criminal justice reforms

A business-backed anticrime organization has predicted that New York City is in for some rough times if the metropolis's criminal justice system does not better coordinate its resources to cope with violent crime — a problem which the group says is more serious than statistics indicate.

In a report issued last month, the Citizens Crime Commission of New York City noted that FBI figures for the first half of 1979 placed the city second among the most violent cities in America and that over the entire year, New York was the scene of 1,747 reported murders, the most ever recorded in its history.

"New York City is at a crossroads," said commission chairman Rexford Tompkins, the chairman of the Dry Dock Savings Bank. "If it continues to apply bandaid solutions, with a patch here and a patch there, violent crime may engulf it. But if it acts decisively to restructure the system of criminal justice, it can begin to move away from the present climate of crime and fear."

Citizen fear of violent crime was a re-

curring theme of the commission's 31-page report, which indicated that apprehension about crime is having a negative economic impact on the financially strapped city.

"In 1977, a survey of potential out-of-town visitors to New York City found that 'crime and violence' were the most frequent reasons deterring them from coming to the city," the report said. "Violent crime also underlies the findings of a 1978 study in New York City by a subcommittee of the United States Congress. At that time over 83 percent of the respondents in a survey of small businesses indicated that crime was a discouraging factor in the decision to stay in the city or expand operations."

Challenging the validity of the crime statistics compiled by the city's police department, the State Division of Criminal Justice Services and the FBI, the commission characterized the data as "far less useful than it might be." The report explained that each agency has its own statistical standards, making it impossible to track cases as they pass through the components

of the criminal justice system.

A related section of the report went further, charging that the crime numbers come up short. "The official figures do not tell the whole story," the CCC researchers said. "In 1974, the U.S. Government conducted a survey of crime victimization, and found that half the robberies against individuals in New York City were not reported to the police. Similar results were noted in other cities."

Defending the New York City Police Department's data gathering process, Sgt. Gerard Simpson of the Crime Analysis Unit indicated that the disparity between reported crime figures and LEAA's victimization survey's is "apropos to any city."

"The Citizens Crime Commission kind of took New York City as a separate entity just by our numbers and not any comparison of population," he told Law Enforcement News. "When you compare us with the major cities around the country, we're not leading all the cities in all the categories."

Asked how the NYCPD's crime figures

match up to the crime situation on the street, Simpson noted that the police can only react to the information they receive from the public. "We operate on the basis of what is reported to us," he observed. "If you're talking about unreported crime, you're talking about an unknown entity. How could you say how accurate we are compared to an unknown?"

Noting that New York's murder rate ranked eighth among the nation's 10 largest cities last year, Simpson contended that any crime comparison must take the population factor into account.

"Chicago has a population of approximately 3.1 million," he pointed out. "We're up to about eight million people here. If you normalize [New York City's crime statistics] by 100,000 population, it's not the crime capital of the world."

The CCC report acknowledged that New York "does not fare too badly" when annual crime rates based on per capita figures are used, but it charged that calculating murder rates on a yearly basis is a "source of distortion."

Citing a study performed by the Massachusetts Institute of Technology in 1977, the report noted that a baby born at that time and continuing to live in the city would have a one chance in 65 of becoming a murder victim.

"For black males, the probability would be one in 20," the commission stated. "This latter figure is more than twice the

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Toward better coordination in fire investigation . . .

Insurance industry is hot on the arson trail

Insurance industry leaders are putting a premium on arson control, calling recently for improved cooperation among insurance investigators, police and firefighters, while urging state legislatures to toughen their penal codes provisions against arson.

Both proposals were placed before fire and police officials who attended the Fifth Annual Conference of the U.S. Fire Administration last month in New Orleans. The calls for action were issued by members of the Insurance Committee for Arson Control, a consortium of insurance trade associations and unaffiliated companies.

Commenting on how arson probes by claims adjusters can best dovetail with those conducted by police and fire agencies, Allstate's Loss Prevention Manager Ralph Jackson noted that, by law, insurance investigators must work separately from public officials to retain the investigative advantages provided by fire insurance policies.

Jackson explained that policyholders whose property is damaged by fire must allow company investigators free access to the fire scene, provide sworn proof of loss

and an inventory of damaged property, give sworn statements, and produce any documents that the insurer needs to verify a claim.

All of the investigative advantages can be lost if the authorities begin legal proceedings against the property owner, the loss prevention expert said, noting that an "effective exchange" of information is necessary while both groups pursue their separate investigations.

"If authorities feel they have a strong case and wish to charge the policyholder with arson, that individual may exercise his Fifth Amendment rights and refuse to cooperate with the insurance company," Jackson stated. "When the authorities delay charging the policyholder with arson until the insurance company has collected as much information as possible, then the combined data provides law enforcement officials with the best chance to support a successful prosecution."

To help police and fire investigators get their hands on the information, the insurance official called for the enactment of a model arson immunity reporting statute

which was developed by the Insurance Committee for Arson Control.

"Law enforcement officials in states adopting the model law would have ready access to information in insurance policy files, as well as to data gathered during claims investigations," he said, noting that only six states currently comply with the provisions of the proposed statute.

Legislative changes were also the basis of an address by Morag Fullilove, the secretary of the arson committee, who stressed that states should strengthen their arson laws.

"Our committee has researched the penal code in the 20 states writing the highest volume of property insurance," Fullilove observed. "This research reveals several deficiencies in many state laws — deficiencies that handicap sound arson control."

Noting that the insurance industry has developed a model penal code designed to put some teeth into state anti-arson efforts, Fullilove said that legislative changes would be made only through a cooperative cam-

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Supreme Court OKs early release concept . . .

Parole board liability immunity upheld

The Supreme Court recently stamped its imprimatur on state laws which mandate that parole officials cannot be held liable for the criminal actions of individuals that they have returned to the streets.

According to the Washington Post, the ruling permits states to choose whether they want to grant parole boards absolute immunity from being sued for crimes committed by parolees.

The decision is expected to upset the plans of victims' rights advocates who contend that parole authorities should be held strictly accountable for opening the prison gates for dangerous criminals.

But corrections officials and others praised the ruling, noting that immunity laws give them maximum flexibility in making parole decisions in the interest of criminal rehabilitation.

In a unanimous ruling, the Court found

that the desire for such flexibility is a rational and constitutional justification for protecting parole officials from the liability claims of crime victims.

The case, Martinez vs. California, revolved around a California law which gives absolute immunity to parole authorities. Other states have similar laws, but most extend a more limited form of parole board immunity through their judicial systems.

Sanctioning both approaches, the Court ruled against George Martinez, the father of a 14-year-old girl who was murdered in 1975 by a man paroled five months earlier. Martinez had demanded damage payments from California parole officials, claiming that they had negligently released the murderer even though they knew that he was a dangerous criminal.

Martinez's suit has been dismissed by

California courts which cited the state's immunity statute. In appealing before the Supreme Court, the appellant argued that the law had deprived him of due process by preventing him from mounting his legal action.

In writing the Court's opinion, Justice John Paul Stevens acknowledged that the immunity statute "may have encouraged members of the parole board to take somewhat greater risks," but he emphasized that "the basic risk that repeat offenses may occur is always present in any parole system."

Stevens noted that the state cannot be held liable for the actions of a third party merely because of the decisions of parole authorities. An action "that has an incremental impact on the probability that death will result in any given situation

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Temporary heads at OJARS

Dogin & Broome sweep into new posts

Henry S. Dogin will be the first keeper of the lid on OJARS — the Office of Justice Assistance, Research and Statistics — having been named last month as acting director of both the new Federal coordinating agency and the National Institute of Justice (NIJ).

In announcing the dual appointment on January 8, Attorney General Benjamin R. Civiletti said that Homer F. Broome Jr. would temporarily take over Dogin's previous post as head of LEAA and would serve as acting director of the Bureau of Justice Statistics (BJS). Broome had been deputy administrator for administration of LEAA since last January.

Both appointments were made under the recently enacted Justice System Improvement Act, which created OJARS as an umbrella-type agency to support and coordinate the funding activities of LEAA, the research functions of NIJ and the statistical role of BJS.

As prescribed by the law, Dogin and Broome will work in their temporary posts for a maximum of 90 days to smooth the transition between the implementation of the new statute and the termination of the old Crime Control Act.

Dogin brings a wealth of administrative experience to his new assignment, having served as acting LEAA administrator from November 1978 to April 1979, when he was sworn in as the agency's permanent head. Previously, the executive had served as deputy commissioner of the New York State Division of Criminal Justice Services, as acting administrator of the Drug Enforcement Administration and as deputy assistant attorney general with the Justice Department's Criminal Division.

It's February: Do you know who your chief is?

A lawyer/lawman...

Brzeczek breezes in Chicago

Richard J. Brzeczek, a 37-year-old assistant deputy superintendent with the Chicago Police Department, assumed permanent command of the force last month, capping a meteoric rise through the ranks that began only 16 years ago.

Brzeczek's appointment as police superintendent was equally meteoric, with Mayor Jane Byrne selecting the lawyer/lawman less than ten hours after the city's Police Board handed her list of three finalists. The speed involved in the nomination and Brzeczek's subsequent confirmation by the City Council contrasted sharply with Chicago's nine-month odyssey in search of a permanent successor to James E. O'Grady, who resigned the superintendent's post when Byrne took office last spring.

In a recent news conference, the mayor told reporters that she had no difficulty in selecting Brzeczek over his two closest rivals, Raleigh Marhis, a former deputy CPD superintendent who now heads the former's Inspections Division, and Lee P. Brown, the public safety commissioner of Atlanta.

"There are only three names, and I thought tonight [January 11] was a good night to do it," Byrne said. "The police department has been so rampant with rumors, so I thought the wisest thing to do was to select a name and put it all to rest."

Brzeczek indicated that he thought the department had suffered during the search for a permanent chief. Asked if he would have reestablished the superintendent's office, the chief noted that he plans to "implement its foremost responsibilities — that's leadership and stability on the organization."

"I think the lack of a permanent superintendent for any period of time brings about a certain degree of instability and uncertainty on the part of the entire department," Brzeczek told Law Enforcement News. "The longer the lack of permanency exists, it tends to aggravate the uncertainty and instability."

Noting that he was "very happy" with

his new job, the superintendent said that he will conduct an evaluation of all command personnel and their responsibilities, an appraisal that may produce a shake-up in the higher echelons of the CPD.

"My intermediate goals will be to make some changes not only in terms of personnel, but in terms of organizational structure," he explained. "Long-term goals, in a nutshell, will be to improve the management skills of the top command."

Brzeczek pointed out that the motto of his administration will be, "remember the little guy on the street." He noted that he would carry out the philosophy by instituting programs designed to improve the "sensitivity" of both supervisory and command officers.

"There seems to be a breakdown," he said. "Sergeants, lieutenants, captains, command people can't be bothered with the problems of the little guy. They say: 'That's his problem; let him solve it.'"

Commenting on the isolation of many police executives throughout the country, the superintendent noted that in his previous post he often encountered disgruntled commanders who were out of touch with patrol personnel.

He indicated that the situation would be different under his command: "Well, if you can get in to see the superintendent, you'd better be able to get in to see his [district] commanders."

At age 37, Brzeczek is the youngest police superintendent in Chicago history. He remarked that both his youth and the fact that he is a veteran of the department will help him in relating to the patrol-level officer.

"February 24 will be the tenth anniversary of my promotion to the rank of sergeant, so I'm only 10 years away from the rank of police officer," he said. "My own experiences as a patrolman are in the not-so-distant past compared to someone who may have been promoted to sergeant in the early 50's or 60's."

Brzeczek explained that many chiefs ex-

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Out of the subway and into the snow...

Bouza bounds into Minneapolis

Bucking the recent trend in promoting home-grown police chiefs, the City of Minneapolis went outside its troubled police department last month to select Anthony V. Bouza, former second-in-command of the New York City transit police, as the force's new chief executive.

The 51-year-old law enforcement veteran sailed smoothly through Minneapolis's selection process, which was initiated by Mayor Don Fraser in December. Fraser has hired a private consulting firm, Personnel Decisions, Inc., to organize the search for a new chief, a move which apparently expedited Bouza's appointment.

Mayoral aide Steve Ristuben said that the consultants worked with a committee of nine citizens that was created by the mayor to screen the 44 candidates who applied for the post. "They whittled it down to 14 candidates who they interviewed," the aide said.

Both Bouza and Howard Rogers, the number-two man at the Cincinnati Police Department, were given the unanimous endorsement of the consulting committee, and the two were subsequently interviewed by Fraser.

After a week of deliberation, the mayor sent Bouza's name to a City Council committee, which subsequently recommended to the full council that the New York City cop be appointed. "It was a 12-0 vote," Ristuben said of the council's final action. "It was unanimous with one person not being there."

Although the Police Officers Federation of Minneapolis had no input in the selection process, the rank-and-file group extended a welcome to the new chief.

"We haven't had an opportunity to sit down and talk with him yet, but we look forward to working with him," POF president Gerald Bridgeman told Law Enforcement News. "He's a competent, professional police officer; his credentials are good. We're looking forward to getting on with the job."

Bridgeman acknowledged that some



Anthony V. Bouza

members of the department might be "apprehensive" over the appointment of an outsider, but he indicated that Bouza may pull together the force more effectively than an insider could.

"We've had so many chiefs around here that we'd just like to have a real professional cop running the department," he said. "We'd like to get down to business. We want the politics out of the police department just as much as anybody else does."

Bouza's credentials as a professional policeman date back to 1953, when he joined the New York City Police Department. Within two years he became a detective and was subsequently assigned to the Bureau of Special Services, an intelligence unit which investigated terrorist groups and radical organizations.

In rising through the ranks of the NYCPD, the lawman held a number of managerial and administrative positions, serving as captain in command of a Manhattan patrol division, deputy inspector of the communications division, inspector of the planning division, and commander of three Harlem precincts.

Bouza's NYCPD career peaked in 1973, when he was promoted to assistant chief in charge of the borough of the Bronx. Three years later he was publicly criticized for

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As report knocks leadership in Lexington PD...

Freeman may leave his old Kentucky home

Nolen Freeman may soon be freed from his job as police chief of Lexington, Kentucky, as the result of a recently released report which charges that the Lexington force is in the throes of a leadership crisis.

The report, which was prepared by a task force appointed last fall by Mayor James Amato, questioned the 48-year-old chief's ability to run the department, citing confidence problems among the department's rank-and-file.

"I know that something like this might make my job vulnerable," Freeman told the Associated Press shortly after the report was made public. "But police chief are vulnerable everywhere."

Although the chief reportedly plans to write a response to the attack on his managerial prowess for presentation to the Urban County Council, he has repeatedly refused to speak to reporters about the criticism contained in the report.

The head of the Lexington force for the past three-and-a-half years, Freeman has met with Amato and William Lear Jr., the Urban County law commissioner, apparently to discuss his continued tenure, but none of the three would comment on the meeting.

The task force probe, which was headed by Kentucky State Police Commissioner Kenneth Brandenburg and which included three former Lexington assistant police chiefs, is "just the beginning" of the city's review of its police department, Amato said.

But the decision on whether Freeman stays or goes may be out of the mayor's hands, since the Urban County Council has the authority to fire the chief without bringing formal charges against him. A council committee is also studying pro-

blems with police promotions, which have been suspended by a Fayette Circuit Court order.

Freeman's policies have been attacked by the Lexington Fraternal Order of Police during the past year, but the officer's group refused to cooperate with Brandenburg's committee. In spite of the lack of rank-and-file input, the task force supported many of the FOP's charges.

The report warned that the police force faced serious administrative problems and indicated that Freeman may not be able to handle them. It also stated that the promotion system needed revamping, that the department should be restructured, and that disciplinary and transfer policies should be amended for clarity.

Freeman has almost 17 years of police service in Lexington, which is not enough to qualify him for a pension should he be dismissed. He left the force in 1972 to become police chief of Gainesville, Florida, returning in 1976 to have the council appoint him Lexington chief by a vote of 8-to-7.

More changes...

Cleveland and Frisco get new chiefs too

Contributing to the recent rash of top-level command changes in big-city police departments, the mayors of San Francisco and Cleveland have both installed new police chiefs.

In San Francisco, Mayor Dianne Feinstein plucked Cornelius P. Murphy Jr. from his job as second in command of the uniformed force and selected him to head the entire police department. Murphy was installed on January 8, replacing Charles Gain.

Cleveland Mayor George Voinovich also dipped into the ranks, naming Captain William T. Hanton, a 29-year Cleveland police veteran, as his chief. The former district commander becomes the city's tenth police chief in the last 12 years, heading a 1,900-member force.

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Supreme Court Briefs

By AVERY ELIOKIN

It is widely known that Chief Justice Burger has not enjoyed an amicable relationship with the nation's press. An underlying reason for the poor relationship is the Chief Justice's belief that the Court's full text plenary opinions would be the only position expressed on a particular controversial issue. In a seeming contradiction to this, however, at the end of each year the Chief Justice prepares a brief report which is distributed to the press, highlighting the developments and problems in the judicial system.

The judicial system of this country sustained a tremendous loss when former Associate Justice William O. Douglas died last month. Justice Douglas had served on the Supreme Court for more than 36 years, longer than any other Justice.

A review of the highlights of the Chief Justice's report, an examination of the impact of William O. Douglas on the Court and an analysis of recent Supreme Court actions follow.

Immunity — Parole Officials

In a unanimous decision, the Supreme Court upheld the constitutionality of a California statute that grants parole officials absolute immunity in civil actions arising from their decisions to release prisoners.

The challenge to the statute was brought by the parents of a 15-year-old girl who was tortured and murdered by a parolee five months after he was released from prison. Contending that their daughter's right to life was protected by the Fourteenth Amendment of the Constitution, the parents unsuccessfully sought to establish that state officials responsible for the parole release decision are liable for money damages for the harm caused by the parolee.

According to the complaint originally filed with the trial court, the parolee had been convicted of attempted rape in December 1969. Following that conviction, the court determined the parolee to be a "Mentally Disordered Sex Offender not amenable to treatment" and committed him to a state mental hospital. A sentence of one-to-twenty years was imposed, with a recommendation that parole not be granted. Just five years later, however, state officials released the offender to the care of his mother.

At the time of the parole decision the state officials were aware of the parolee's criminal history, and of the likelihood that he would commit another violent felony. Within five months of his release the parolee murdered the 15-year-old girl.

Alleging that the state parole officials' release of the parolee without any warning to the community was negligent, reckless, willful, wanton and malicious, the parents instituted an action under the Federal Civil Rights Act, 42 U.S.C. §1983, requesting actual and punitive damages of \$2 million.

The State responded by filing a demurrer to the complaint. A demurrer is a formal method of asserting that a complaint does not set forth a cause of action upon which relief can be based. The trial judge sustained the demurrer in an order which was upheld on appeal.

The trial judge based his decision on the California Government Code §845.8 (a), which in relevant part provides for abso-

lute immunity in civil actions for public employees involved in parole release decisions. Finding that the statute did not authorize the deliberate killing of any human being but merely provided a defense for state employees, the Supreme Court affirmed the California court's holding.

Writing for the unanimous Court, Associate Justice Stevens explained: "A legislative decision that has an incremental impact on the probability that death will result in any given situation — such as setting the speed limit at 55 miles-per-hour instead of 45 — cannot be characterized as state action depriving a person of life just because it may set in motion a chain of events that ultimately leads to the random death of an innocent bystander."

In other words, the Court said, in the specific facts of this case the death of the 15-year-old girl was too remote a consequence from the decision to grant parole for the officials to be held liable under 42 U.S.C. §1983.

In this narrow holding, however, the Court did note two areas of Federal law involving parole officers which could not be decided on the facts of this case. The questions involved whether a state parole officer is entitled to immunity as a matter of Federal law, and whether a parole officer could ever be held liable for the deprivation of a life following a parole release decision. The Supreme Court's action of identifying areas of potential litigation has historically been one of the first indications that the Court may consider these questions should a suitable case arise. (*Martinez v. California*, No. 78-1268, decision announced January 15, 1980.)

Highlights of the Chief Justice's Annual Report

An overriding concern expressed in Chief Justice Burger's Annual Report is the improvement of the delivery of justice throughout the Federal court system.

• Central to meeting this objective is the utilization of the most technologically advanced equipment to reduce court operating expenses. The Chief Justice pointed out that word processing equipment utilized in the Supreme Court and the United States Court of Appeals for the Third Circuit has been proven cost-effective.

• Other recent technological innovations have included installation of several components of the COURTRAN program. The COURTRAN program is a comprehensive case-flow management system which was designed by the Federal Judicial Center for both criminal and civil dockets.

One component of COURTRAN, the Criminal Case-Flow Management System has been made available to about half of the Federal district courts, which handle approximately 80 percent of the Federal criminal case load. This system was installed to provide the court personnel with assistance in meeting the stringent requirements of the Speedy Trial Act.

• Equally important in efficiently running the courts is management of the court personnel and the jurors. The Chief Justice reported that during 1979, 78 Federal district judges and 29 appeals court judges were confirmed for the new positions

Continued on Page 8

Citizens receive cost-effective training in LEAA anticrime effort

The Law Enforcement Assistance Administration is attempting to stretch its crime prevention dollars through an ongoing project that provides training for neighborhood anticrime leaders who had failed to qualify for major grant awards.

Over 400 community workers have already received advanced training in anticrime and group-organizing techniques since the \$367,000 program was initiated in 1978, according to a recent LEAA announcement. The courses are conducted at the National Center for Community Crime Prevention at the San Marcos campus of Southwest Texas State University.

Commenting on the cost-effective nature of the project, former LEAA Administrator Henry S. Dogin, now the acting director of the Office of Justice Assistance, Research and Statistics (OJARS), said that the two-year project was developed after LEAA had received 1,200 applications for money that could support only 200 neighborhood crime prevention groups.

"The results are encouraging," he observed, noting that the center trained 463 persons from community and neighborhood organizations during its first year of operation.

Acting LEAA Administrator Homer Broome also stressed the project's dollar-stretching potential. "We can't fund every [grant] application we receive, no matter how worthwhile," he observed. "The crime prevention school allows us to at least double the number of citizens groups actively involved in preventing crime in their neighborhoods."

The curriculum features courses on crime trends, social conditions that contribute to crime, resources available to community groups, criminal justice system components, crime data collection processes, fund raising, and model community anticrime programs.

Fred Stansbury, the executive director

of the national anticrime center emphasized the "intensified training" that his school provides to neighborhood workers, noting that the courses are tailored to meet specific needs.

"Community-based groups are often plagued by instability, lack of support from traditional crime prevention agencies, too few funds, and too little exposure to crime prevention techniques and problems of proven effectiveness," Stansbury said. "Our curriculum addresses all of those problems and teaches citizens how to overcome them."

Citing examples, the center director pointed out that a community organizer from Milwaukee began developing a security plan for one of the city's most burglarized neighborhoods after completing the center program.

In North Bellmore, New York, another center graduate plans to translate her experience into a campaign against vandalism in her neighborhood's public schools.

"The shared experiences, the crime prevention expertise, and the state's commitment to citizen crime prevention are why the center receives such high marks from participants," Stansbury said.

Several major organizations are cooperating in the program by providing technical assistance to the center. These include the Texas Crime Prevention Institute, the National Organization of Black Law Enforcement Executives, the National Criminal Justice Reference Service, and the National Council of La Raza.

Broome noted that his agency wants to open the program to additional community groups. "Citizens groups are vitally important to the nation's effort against crime and may well be a dominant force in crime control," he declared.

Additional information about the training course can be obtained by calling the center's toll free hotline: 1-800-531-5007.

Bouza selected over Rogers in Minneapolis chief's race

Continued from Page 4

the handling of a youth gang rampage at Yankee Stadium, but a departmental investigation of the incident cleared him of any wrongdoing.

The repercussions of the stadium riot apparently entered into Bouza's decision to join the transit police as its deputy chief, a post he held until last fall, when he was dismissed by Mayor Edward Koch after a rise in subway crime.

Before he left the NYCPD, Bouza was in shape. The same phrase was used by the POF's Bridgeman in characterizing the state of the Minneapolis department.

"We've had morale problems for years with all the changes that went on," the POF president said. "That's a well worn phrase — 'morale is low' — but they [rank-and-file officers] had no confidence in the administration at all. We're looking forward to improvement."

Bridgeman was particularly critical of the 150-day tenure of previous chief Donald R. Dwyer, who was appointed by then-mayor Al Hofstede to reform the department. But the POF leader declined to cite specifics.

"I don't want to get into that," he declared. "Most of that is water over the

dam, I don't want to heat a dead horse."

But Dwyer is alive and kicking, as evidenced by a recent interview he gave to the Minneapolis Star. Now second-in-command of the Anoka County Sheriff's Department, he had several words of warning for his successor in Minneapolis.

Noting that the chief would have to be a tough disciplinarian, Dwyer said that the force needs a leader who can figure out "who the drones are and who the workers are" in the department. He also suggested that some fat should be cut from the force's command structure and that the internal affairs unit be bolstered to better monitor the department, which has been beset with charges of corruption and misconduct.

Bridgeman observed that his federation is ready for change. "I'm sure Bouza will be looking at the way he wants to run the department," he said. "If he wants to make some changes, we'll be listening, and hopefully we'll be able to talk to him before he makes those changes."

Your Comments Are Welcomed
Law Enforcement News invites its readers to comment on subjects of interest to the criminal justice community.

Olympian effort involves Federal, state & local forces . . .

Police are not playing games with Olympic security

By MICHAEL AZZARA JR.

If trouble arises this year at the Winter Olympics, whether in the form of a bad traffic jam or a terrorist invasion, there's little doubt that the army of peacekeepers that has already descended on Lake Placid, N.Y., are prepared for it.

"We've considered every potential situation, from a flood to a bus accident to an air disaster to a hostage situation. No matter what type of situation comes up, these people are prepared to respond to it," said Inspector Nicholas Giangualano of the New York State Police, into whose lap has fallen the overall responsibility for security at the 1980 Winter Olympics.

No one involved in Olympic security seems to want to talk about the worst possible type of scenario that might develop but nonetheless there has been no respite in worldwide terrorist attacks since September 5, 1972, when Arab terrorists killed 11 Israeli athletes after taking them hostage in a dawn raid during the Summer Olympics in Munich, West Germany.

Should it occur, the state police force's plans to combat such an attack include an emergency reserve unit of state troopers, selected for their knowledge of the Lake Placid area and their specialized abilities, such as skiing and bilingual fluency. In an effort to leave no stone unturned, a group of bomb-sniffing police attack dogs has been assigned to security duty at the Winter Olympics.

To improve their ability to meet a hostage-taking terrorist attack, state troopers joined FBI agents during the first week of December for a series of simulated war games.

"Our training division devised a scenario involving simulated hostage situations and we responded based on the set of circumstances dictated by the training division," said Joseph Skrzat, a special agent in the FBI's Albany, N.Y., office.

"It was to test our response time, communications, the interaction of command among agencies — it was a full-blown exercise designed to come as close to the real thing as possible," Skrzat said. Following the exercise, officials met and critiqued the operation, modifying some procedures based upon the two-and-a-half-day performance.

"We feel we're prepared to meet our responsibility in the Olympics," Skrzat concluded.

The FBI's jurisdiction at the Winter Olympics comes from a Federal law known as the Protection of Foreign Officials Act. If a crime is committed against an official guest of the United States, which included athletes, their staffs, and foreign dignitaries, it is considered a violation of the Federal statute and the FBI is called in to join the state police in investigating the matter.

The Secret Service will provide protection for foreign heads of state, including kings, presidents and premiers, that attend the games. The State Department and the state police will provide coverage for dignitaries of lesser rank, Inspector Giangualano said.

The FBI will not provide bodyguards, Skrzat said, adding that the agency will be called in only after "an overt act is committed," to investigate the crime and apprehend those responsible.

In addition to the FBI, Secret Service and State Department agents, other Federal agencies represented in the Winter Olympic security force include the Treasury Department, the Immigration and

Naturalization Service, and even the Postal Service. Aside from the Federal force of about 300 to 400 men, approximately 160 state conservation officers and rangers will supplement the contingent of New York State Police Officers, according to Giangualano.

The inspector said that when the "games period" begins on February 13, a "primary detail" of approximately 700 state troopers will go to work in Lake Placid. Prior to that date, he added, an "advance detail" of about 200 troopers is maintaining the placidity of the Adirondack village and a 10-to-15 mile radius around the town where the Games will take place.

Each agency involved in Olympic security has been allotted space in a newly constructed building which cost approximately \$3.8 million, according to Giangualano. Eventually, the building will become a troop headquarters for the State Police, but for the moment it's known as the State Police Olympic Command and Control Center.

Giangualano stated that if a serious situation arises, or if for any other reason the state police must contact another state or Federal agency, they are available in the Command Center. "If something big comes up, we can assemble the needed agencies in a central Crisis Room that is manned 24 hours a day," he added.

The inspector is also authorized to provide security for the nearly \$75 million worth of television broadcasting equipment shipped to the Olympic site by ABC Sports, which will be televising the games. Nathan Kolodny, ABC-TV's head of security during the Olympic Games, said the broadcaster's contract for televising the Games includes the provision of security by the New York State Police.

Several hundred Pinkerton guards have



From the photo archives of the US Olympic Committee

A scene from the 1932 Lake Placid games, when security was a somewhat simpler matter.

been hired, and the job of guarding all that ABC equipment falls mostly to the Pinkertons, Inspector Giangualano said. The Pinkertons will also provide several other non-police functions, such as crowd control, ticket-taking, ushering and parking lot traffic management. State and local police will provide traffic control on the main roadways in the Lake Placid area.

The Olympic Village itself, where the athletes and other U.S. guests will live during their stay, is seven miles from Lake Placid in Raybrook, N.Y. Giangualano said checkpoints have been set up on all the roads between Lake Placid and Raybrook, as well as at the three other Olympic sites: the 70- and 90-meter ski jumps at Intervale, about three miles southeast of Lake Placid; the downhill skiing site at White Face Mountain, nine miles northeast of the town; and Mt. Van Hoevenburg, six miles to the south, where the bobsled and

cross-country ski competitions will take place.

In Lake Placid itself, skating events, including figure skating, speed skating and ice hockey, will take place in the Olympic Center in the middle of town.

Adjoining the Olympic Center is the Lake Placid high school, which has been closed for the month of February to provide a building for press people from around the world. Most of the ABC-TV equipment, however, will be housed in a Broadcast Center at Intervale, where the Games' opening ceremony will take place.

Each car that enters an Olympic site must have an official state police Olympic sticker, otherwise it will be forced to park at a checkpoint and its occupants will be bused the rest of the way. Area residents have been issued special stickers enabling them to travel freely, Inspector Giangualano said.

Watching the detectives . . .

Burglary model may ease police caseloads

Continued from Page 1

The report stressed the flexibility of the SRI device, noting that it can be adjusted to fulfill the requirements of individual departments: "An investigative manager can adjust the SRI model to screen in fewer or more cases depending on the agency's budget or other factors."

SRI's credibility as a predictive factor was proven to be sound from department to department by the researchers, who noted that any variation in the investigative procedures of the agencies had little effect on the model's performance. The across-the-board success of the model indicated that it could be used by virtually any police department.

However, the report warned that the model does not improve investigative procedures or "directly" increase case clearances. "And just because a case is screened out does not mean that it should be ignored for what it contributes to a pattern of information about crime, modus operandi of criminals, or solutions of other cases through arrests," the report added.

In a foreword to the study, PERF executive director Gary P. Hayes and Michael T. Farmer, the forum's research director, underscored the unique direction of the research.

"A replication on this scale has never before been attempted," they said. "The research design required each department to commit significant department personnel resources and other support to the collection of a massive set of data which was then analyzed by the forum staff. This last aspect of the research indicated most

strongly the forum's working relationship between researchers and practitioners."

Copies of the report, entitled "Managing Case Assignments: The Burglary Investigation Decision Model Replication," can be obtained by sending \$6.00 per copy to: Publications Department, Police Executive Research Forum, 1909 K Street, Suite 400, Washington, DC 20006.

The Police Executive Research Forum, which is composed of 60 of the nation's top police chiefs, is affiliated with the Police Foundation.

Chicago's Brzeczek pledges to remember the 'guy in the street'

Continued from Page 4

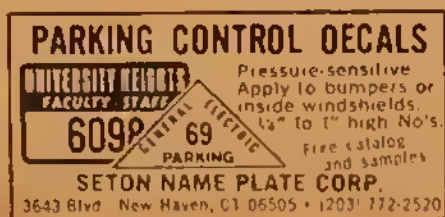
executives are 20-to-25 years away from their days as street cops and that they are out of touch with the "substantial" changes that have taken place in the patrol officer's role. "I think I can relate a lot more to the police officer in the street because I'm not that much older than the average age," he noted.

But Brzeczek did not spend all of his time on the beat during his 16 years with the Chicago force. In addition to serving on the staffs of the chief of detectives and the Youth Division, he worked with the Bureau of Inspectional Services and later

headed the Vice Control Division's gambling section.

As an assistant deputy superintendent, the lawman put his law degree from John Marshall Law School to work, serving as an executive assistant and legal counsel to the superintendent.

The chief said that his law degree would also serve him well in his new post. "It has to because of all the complexities involved," he stated. "You're talking about labor/management relations, affirmative action, civil liability, discipline — all of these things are based on the law."



LAW ENFORCEMENT NEWS

Special
Law Enforcement News
Supplement



Illustrations by Ali Caselles

Introduction

By Kay Salz, Supplement Editor

Ms. Salz was formerly Director of Instructional Services at John Jay College of Criminal Justice, and is currently Coordinator of the American Film Festival.

This is the first edition of a supplement on criminal justice films, and like most other "firsts" it requires a certain amount of definition and explanation. The production of audiovisual materials directly related to the criminal justice field has kept pace over the years with the proliferation of courses/schools/colleges/institutes of criminal justice that have developed to encourage professionalism in the field. Further, as the education of criminal justice practitioners has broadened beyond the police academies, audiovisual programs have been produced to complement that education. This criminal justice film list, then, is an effort to bring together the films that have been produced that are relevant to criminal justice education, the diversity of the films included here bearing direct correlation to the range of courses available in criminal justice education and the expanded roles of criminal justice practitioners and law enforcement officials.

The supplement contains non-evaluative descriptions of programs that are available in 16mm format. Although many of

these films are available in video formats as well, and the editor acknowledges the growing trend to produce and market original programs on videotape (notably ¾" videocassette), it was felt that to include video at this time would enlarge the project to too great an extent. However, although the supplement is exclusive regarding the format of the material it includes, it is inclusive regarding the content and release dates of its material. The supplement includes information about films that have been produced during the past ten years. Although most of the films described here are quite new, the editor has included descriptions of older films or films that can be considered "classics" in the field that are still very useful and are not dated. The film descriptions in the supplement have been drawn from several sources: the results of a mailed survey of all film production and distribution companies identified as being concerned with the field of criminal justice, abstracts included in the data base of the National Criminal Justice Reference Service (NCJRS) of the Law Enforcement Assistance Administration, and catalogs and other announcements of new films received by the Educational Film Library Association. The editor is especially grateful to John Ferry of the NCJRS for his invaluable assistance in supplying the abstracts from which annotations were edited. The editor would also like to single out two particularly useful film reference works: *Crime and Justice in America*, compiled by Esmé Dick (1977, Educational Film Library Association) and the *Nebraska Criminal Justice Film Library Catalog*, compiled by Loreta Tiemann (1977, Lincoln City Libraries).

The subjects included in the supplement also indicate the developing and current trends of criminal justice education, for there is a symbiotic relationship between the films and their users. It is not so much a matter of films being produced on "hot topics," such as terrorism and hostage-taking, for example, but films being produced to complement the courses and workshops being mounted to deal with these timely issues. It can be said that where there is an information need in criminal justice education, there is bound to be a film to fill that need.

The films also reflect the expanding roles and purview of law enforcement officials. The films listed under "crisis intervention, child abuse and family violence," for example, don't necessarily deal with the police procedures specific to these cases, but with the problems of domestic crises, child abuse and family violence in general, so law enforcement officers can acquire a greater understanding of the problems at hand. It is the aim of this film list to facilitate the teaching-learning process by bringing such films to the attention to those engaged in criminal justice education. It is hoped that by bringing together these diverse films, produced by a variety of companies and expressing a variety of points of view, the aim of this list has been accomplished.

The entry for each film includes the following information: film title, running time, color or black and white, release date, director and/or producer credit, name of sponsor (when available), distributor, and a brief, non-evaluative description. The distributor cited for each film is the main or sole purchase source for the film. (Distributors' addresses are listed at the end of the supplement.) In many instances, films are available from a variety of different rental libraries. The distributors cited here can direct interested film users to these sources: The editor would also suggest that potential film users refer to the *Educational Film*

EUROPEAN POLICING

The Law Enforcement News Interviews

edited, with an introduction by

Michael Balton

Preface by

P.J. Stead

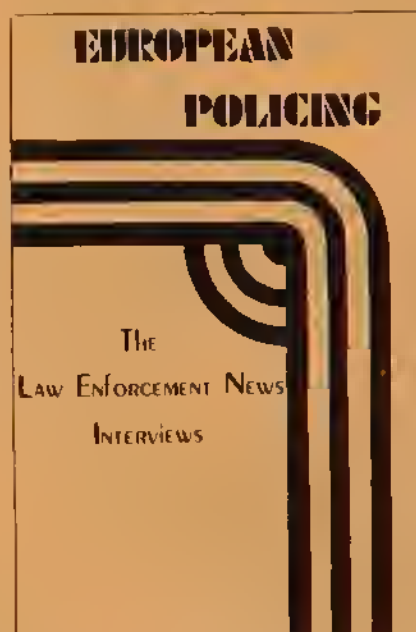
In this book, ten European law enforcement executives discuss the organization and function of police in France, West Germany, Italy, Denmark, Ireland, and England. Conducted by Michael Balton and his colleagues on *Law Enforcement News*, the conversations reveal how European police are recruited and trained, how they interact with courts and penal institutions, and what contemporary problems concern police administrators most. Because most of the executives had visited the United States, their comments on American problems like corruption, capital punishment, crime rates, and juvenile delinquency are often thought-provoking and controversial.

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Locator (1979, R.R. Bowker), which brings together the holdings of major university film libraries, an alternative, usually less expensive source for films.

Films are arranged alphabetically by title within broad subject categories: criminal law, legal procedures and the court system; corrections, probation and parole; juvenile delinquency and juvenile justice; criminal investigation and patrol procedures; police tactics and equipment; terrorism and hostage negotiation; drug abuse and alcoholism; white-collar crime; crisis intervention, child abuse and family violence; fire science; forensic science; police community relations; rape prevention and investigation; crime prevention and security; first aid and emergency response; police—general; criminal justice—general; comparative criminal justice systems, and behavioral and psychological aspects of policing.

It will be obvious that a single film can have application in several subject categories; category designations were made based on the general or primary concern of the film or film series. It is hoped that this limitation in the supplement's structure will not diminish its usefulness and that the supplement user will happily discover additional uses of films acquired from their descriptions here. The list of subject headings also points up some areas which are not included in this first film supplement. Safety films, particularly highway, bicycle, and pedestrian safety films were excluded due to space considerations, as well as theatrically-released feature films available in 16mm (such as "Serpico" or "In Cold Blood") which deal with criminal justice issues. There are inevitable gaps and omissions in this initial venture. Hopefully, any omissions will be remedied in future editions of the supplement.



Criminal Law Legal Procedure The Courts

□ *And Justice For All: The Jury*, 25 min., color, 1977. Producer: Wayne State University Center for the Administration of Justice. Sponsor: LEAA. Distributor: Post-Script.

Provides general information on jury selection, utilization, and responsibilities for citizens serving the jury duty, as well as the community at large. A jury trial and a judge provide basic information on trial procedures and the role of the jury in answering questions of prospective jurors on topics such as presumption of innocence, burden of proof, jury prejudice, voir dire, rules of evidence, and what goes on in a jury room.

□ *Basic Law Terms*, 20 min., color, 1973. Producer: Directions Unlimited Film Corp. Distributor: Pyramid Films.

Defines and illustrates the meaning and functions of familiar legal words and phrases.

□ *Bill of Rights in Action: Capital Punishment*, 23 min., color, 1976. Producer: Bernard Wilens. Distributor: BFA Educational Media.

The questions surrounding the capital punishment issue are argued in depth by lawyers in the sentencing phase of a trial involving a convicted murderer.

□ *Bill of Rights in Action: de Facto Segregation*, 23 min., color, 1972. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Shows the challenges that develop in a community with a school housing plan.

□ *Bill of Rights in Action: Due Process of Law*, 23 min., color, 1971. Producer: Bernard Wilens. Distributor: BFA Educational Media.

The question of due process of law is argued by lawyers in a hearing to reinstate a student who has been summarily suspended after a campus demonstration.

□ *Bill of Rights in Action: Equal Opportunity*, 22 min., color, 1970. Producer: Bernard Wilens. Distributor: BFA Educational Media.

A case of a black factory worker being promoted over a white worker who has greater seniority is argued before an arbitrator.

□ *Bill of Rights in Action: Freedom of Religion*, 21 min., color, 1969. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Lawyers in an emergency hearing argue the constitutional issue involved in a transference case, where the transference that would save the life of a woman and her unborn child would go against the woman's religious beliefs.

□ *Bill of Rights in Action: The Right To Privacy*, 23 min., color, 1970. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Examines the question of what constitutes an "unreasonable" invasion of privacy by the police.

□ *Bill of Rights in Action: The Privilege Against Self Incrimination*, 23 min., color, 1972. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Portrays a possible conflict between a futuristic, infallible truth machine and the Fifth Amendment guarantee against self-incrimination.

□ *Bill of Rights in Action: Juvenile Law*, 23 min., color, 1974. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Examines the differences between adult criminal procedures and juvenile law, and reviews constitutional issues in the handling of juveniles.

□ *The Bill of Rights in Action: Freedom Of The Press*, 21 min., color, 1973. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Presents the case of a reporter who refuses to cooperate in a criminal investigation in order to protect the name of his source for a news story.

□ *The Bill of Rights in Action: Freedom Of Speech*, 21 min., color, 1968. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Follows the case of an unpopular speaker who

is convicted of disturbing the peace. Lawyers argue the constitutional issues to a court of appeals.

□ *The Bill Of Rights In Action: Story Of A Trial*, (Revised), 21 min., color, 1976. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Two young men are accused of a misdemeanor offense. The film follows them from arrest through their arraignment and trial. Stresses the importance of due process of law and explains why constitutional safeguards are important to the accused.

□ *The Bill Of Rights In Action: Women's Rights*, 23 min., color, 1974. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Lawyers argue the constitutionality of state bylaws which prevent a girl from swimming on the boy's swim team.

□ *Breath Test-D.U.I. (Driving Under the Influence)*, 19 min., color, 1974. Producer: Women's Films. Sponsor: National District Attorneys Association and LEAA. Distributor: MTI Teleprograms.

A review of major points of evidence for successful arrest and prosecution of a driving under the influence (dui) case, indicating types of sobriety tests used at the time of arrest and data necessary for prosecution. Includes observations by the arresting officer, and details of the physical and chemical testing. State by State potential variations in the law are also pointed out. From the Evidence Training Series, see also: *Corpus Delicti*, *Homicide*, *Drug I.D. and Chain of Custody*, *Fingerprint I.D.*, *Burglary*, *Hearing on Competency to Stand Trial*, *Line-Up Identification Testimony*, *Armed Robbery*, *Preliminary Examination*, *Armed Robbery*, *Question of Consent*, *Rape*.

□ *Civil Liability of Police Officers*, 20 min., color, 1973. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Considers the extent of a policeman's civil liability for negligent or intentional actions committed either within or without his jurisdiction and within or without the scope of his employment. Depending on the circumstances, the officer may have to pay lawyer's fees, court costs, and ordinary damages. The officer will always have to pay punitive damages if they are assessed, because the law prohibits public entities, municipal employers, from paying punitive damages. In general, if the officer is acting within the scope of his employment and is within jurisdictional boundaries, his employer pays for lawyer's fees, and regular damages. For other circumstances, the policies of employers varies. There is a training manual with a lesson plan for use in presenting the film.

□ *Conspiracy, Part 1*, 29 min., color, 1976. Producer: Al Bowen Productions. Sponsor: LEAA. Distributor: AIMS Instructional Media.

Defines and explains the legal elements of the crime of conspiracy, with emphasis on California law. The situation presented (conspiracy to commit arson and burglary) is used to illustrate the concepts of criminal agreement, overt act, and vicarious liability. Shows how the crime of conspiracy is made up of two facets: First, two or more persons must agree to commit a crime, and second, the agreement must be followed by some act conducted by one or more of the conspirators which is done to further the goal of the agreement. The film also explains why each member of a conspiracy is criminally responsible for all crimes committed by any of his co-conspirators as long as the crime either was in furtherance of the common design or was a foreseeable consequence of the plan.

□ *Conspiracy, Part 2*, 26 min., color, 1976. Producer: Al Bowen Productions. Sponsor: LEAA. Distributor: AIMS Instructional Media.

Defines and explains legal elements of the crime of conspiracy, with emphasis on California

law. The situation presented (conspiracy to commit arson and burglary) covers withdrawal from the conspiracy, and select rules of trial evidence relevant to police investigation. Conspiracy and aiding and abetting are also compared and contrasted. It is explained that a conspirator may withdraw from a conspiracy and thereby escape responsibility for future criminal acts committed in furtherance of the conspiracy. But his withdrawal must in some way be brought home to his confederates before commission of his substantive offense. When and if a conspirator withdraws from the conspiracy is important not only in determining for which crimes he is responsible, the act of withdrawal may affect the admissibility of his statements into evidence at the trial. Two special rules of evidence apply in conspiracy trials — limited admission of out-of-court hearsay statements of co-conspirators, and required corroboration of co-conspirators statements.

□ *Contract Law*, 23 min., color, 1977. Producer: Bernard Wilens. Distributor: BFA Educational Media.

Using the case of a young girl who refuses to continue making payments on a hi-fi set she purchased thus violating the terms of a contract, the film raises questions about contracts: Why are they important? What obligations do parties to a contract have? How far have we moved away from the doctrine of caveat emptor, or let the buyer beware?

□ *Corpus Delicti*, 17 min., color, 1974. Producer: Women's Films. Sponsor: National District Attorneys Association and LEAA. Distributor: MTI Teleprograms.

Develops the concept of corpus delicti in a trial situation. A jealous husband (victim) bursts into the business office of a friend (defendant) accusing him of having an affair with the victim's wife. Husband shouts threat, and reaches into his briefcase. The defendant assumes that the jealous husband is reaching for a weapon. The defendant pulls his own gun from his desk drawer and shoots husband. The on-scene investigation results in the arrest of the defendant. Trial develops concept of corpus delicti, timing of confession, establishment of venue, need to prove corpus delicti independent of confession, showing that loss or injury resulting from a criminal act (homicide in this case) must be proven beyond a reasonable doubt. From the Evidence Training Series, see also: *Breath Test*, *D.U.I.*, *Drug I.D. and Chain of Custody*, *Fingerprint I.D.*, *Burglary*, *Hearing on Competency to Stand Trial*, *Line-Up Identification Testimony*, *Armed Robbery*, *Preliminary Examination*, *Armed Robbery*, *Question of Consent*, *Rape*.

□ *Crime And The Courts*, 37 min., b/w, 1971. Producer: John Sharnik for CBS News. Distributor: Carousel Films.

Presents a case study of citizen and court reaction to the rising crime rate in Denver, Colorado. CBS Correspondent Eric Sevareid narrates this examination of the Denver situation, in which the public demanded harsher punishment of offenders, while court judges opted for rehabilitative corrections, deemphasizing incarceration, and increasing sentences of probation. Explored is the citizens' charge of court leniency and permissiveness, especially juvenile offenders. Interviewed are judges, school officials, juvenile offenders, and other Denver citizens. Also examined is the operation of a volunteer probation counselor program, in which community volunteers serve as probation officers on a one-to-one basis for misdemeanor recidivists in an effort to keep their criminal activity from escalating to felonies. It is concluded that although the courts are attempting to cope with the crime problem, it is being hampered by deals and delays which widen the gap between ideals and reality. Part of the CBS Reports: Justice In America Series. See also: *Some Are More Equal Than Others*, *Justice Delayed, Justice Denied*.

□ *Drug I.D. And Chain Of Custody*, 19 min., color, 1974. Producer: Women's Films. Sponsor: National District Attorneys Association and LEAA. Distributor: MTI Teleprograms.

Demonstration of the importance of a controlled, observed purchase, positive identification of contraband, and established continuity of the chain of custody to the successful prosecution of a narcotics case.

Police narcotics team arrange a controlled 'buy' by a paid informant and meets with a dealer in a restaurant under surveillance conditions, makes the connection and delivers amphetamine pills to the officers. Trial scenes depict the testimony of the informant, the arresting officer, and the expert witness, an forensic chemist. Emphasis is placed on the potential for error in

building a narcotics case which could cause a case to be thrown out. Illustrated is the use of professional lab technician as an expert witness and how the prosecutor can maximize the impact of his testimony. Also shown are possible defense tactics and reduced methods of handling it. From the Evidence Training Series, see also: *Breath Test*, *D.U.I.*, *Corpus Delicti*, *Homicide*, *Fingerprint I.D.*, *Burglary*, *Hearing on Competency to Stand Trial*, *Line-Up Identification Testimony*, *Armed Robbery*, *Preliminary Examination*, *Armed Robbery*, *Question of Consent*, *Rape*.

□ *Federal Civil Rights Act—Criminal Liability Of Police Officers*, 35 min., color, 1974. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Describes the historical development of Title 18, Sections 241 and 242 of the United States Code and analyzes the legal and practical applications of these statutes to police personnel. Title 18, section 241, of the United States code prohibits a conspiracy against the constitutional or federal legal rights of citizens. Title 18, section 242, prohibits the deprivation of the federal rights of any inhabitant while acting under color of law. Three southern cases — *Stroms V United States* (1945), *United States V. Price* (1966), and *Miller V. United States* (1968) — and their subsequent court decisions are cited as important examples of the nature and scope of the law. Official justice department policy on investigation and prosecution of criminal liability allegations against the police is also outlined. Also examined is section 995.8 of the government code, which deals with the conditions under which an employing agency may (although it is not required to) provide for the defense of an employer in a criminal prosecution. Highlighted is a 1971 case involving four Los Angeles Police Officers who, in an attempt to arrest a murder suspect and as a result of an erroneous informant's tip, mistakenly shot and killed two Mexican Nationals. Emphasized is the importance of the 'specific intent' requirement of Section 242.

□ *Fingerprint I.D. Burglary*, 20 min., color, 1974. Producer: Women's Films. Sponsor: National District Attorneys Association and LEAA. Distributor: MTI Teleprograms.

Illustrates how fingerprints found at the scene of a crime can be identified and used in a criminal prosecution.

Latent prints lifted by an evidence technician serve as almost the entire case against a burglary suspect. Shows the proper method of qualifying a fingerprint expert and the type of technical information that must be brought out in the expert's testimony. Technical details discussed include definitions in fingerprint work, classification of prints, points of similarity requirement, and effect at actual point of dissimilarity. From the Evidence Training Series, see also: *Breath Test*, *D.U.I.*, *Corpus Delicti*, *Homicide*, *Drug I.D. and Chain Of Custody*, *Hearing on Competency to Stand Trial*, *Line-Up Identification Testimony*, *Armed Robbery*, *Preliminary Examination*, *Armed Robbery*, *Question of Consent*, *Rape*.

□ *Hearing On Competency To Stand Trial*, 18 min., color, 1974. Producer: Women's Films. Sponsor: National District Attorneys Association and LEAA. Distributor: MTI Teleprograms.

Uses a mock competency hearing to illustrate theoretical points of law in regard to competency hearings and to distinguish them from insanity hearings.

Confrontation between sniper and police SWAT team (special weapons assault) leads to apprehension and arrest. Prior to trial, prosecutor requests hearing to determine competency of defendant to stand trial. Film includes discussion of why prosecutor raises the issue. Key issue is whether defendant is capable of understanding charges and assisting in his defense. Prosecutor uses expert witness to show acute schizoid diagnosis. Various forms of incompetency proceedings are discussed. Defense probes amount of time psychiatrist devoted to his examinations; ability of defendant to understand charges even though he may be clinically insane; prosecutor clarifies technical points on indirect and judge declares defendant incompetent. From the Evidence Training Series, see also: *Breath Test*, *D.U.I.*, *Corpus Delicti*, *Homicide*, *Drug I.D. and Chain of Custody*, *Fingerprint I.D.*, *Burglary*, *Line-Up Identification Testimony*, *Armed Robbery*, *Preliminary Examination*, *Armed Robbery*, *Question of Consent*, *Rape*.

□ *How Do You Feel*, 30 min., color, 1974. Producer: SRS Productions. Distributor: SRS Productions.

The basic details of jury service from assign-

ment through a trial and jury deliberation. In a jury assembly room, actual prospective jurors ask questions about why they were chosen and what they will be expected to do. Shown is the impaneling of a jury after challenge for cause and peremptory challenges. The differing functions and responsibilities of judge, jurors, and counsel are also clarified. The forms and nature of admissible evidence are briefly defined, and a 'sidebar' conference is held and explained as an objection is sustained and testimony stricken. Also considered are the functions and significance of opening and closing statements of counsel and the philosophy of the adversary system. In addition, the judge's instructions to the jury are explained along with the meaning of 'reasonable doubt'. The deliberations of the jury are also highlighted.

□ *Interrogation and Counsel*, 22 min., color, 1967. Producer: Churchill Films. Distributor: Churchill Films.

An examination of the meaning of the right to counsel and the privilege against self-incrimination through the dramatization of interrogation scenes in which their rights should apply.

In the first scene, a young man is shown robbing a service station attendant who has been killed by violent means. He is arrested, and upon being warned of his constitutional rights, he refuses to speak. It is stressed that although he is guilty, he will go free. This situation is contrasted with a second in which the station attendant dies of a heart attack. The young man is not advised of his rights, and in the interrogation becomes entangled in his own lies. At the end of this sequence, it is apparent that the young man will be indicted for a murder he did not commit. Through these open-ended situations, the viewer is made aware of the issues involved in the privilege to remain silent, the right to counsel, and the negative and positive effects these rights have on the system of justice and law enforcement.

□ *Interviewing the Abused Child*, 21 min., color, 1978. Producer: Cavalcade Productions. Distributor: MTI Teleprograms.

Instructs social workers, teachers, medical personnel, and other professionals in techniques for interviewing children suspected of being abused or neglected. Points include: Establish a level of trust with the victim before asking a series of questions; never evidence surprise or shock or react in a manner that might reflect guilt on the child; remark about the abuser as it is probably someone close to and loved by the child; help the child in expressing himself or herself by asking appropriate questions and using correct and specific terminology. Interviewers should reassure the child that the abuse is not their fault and give the child continued support.

□ *Investigatory Procedures: Stop and Frisk, Lineups, and Incriminating Statements*, 20 min., color, 1974. Producer: California Attorney General's Office. Distributor: AIMS Instructional Media.

Inform law enforcement officers of basic principles of law and case decisions pertaining to stop and frisk, lineups, and statements relating to confessions in violation of the Miranda admonition. Reviews several relevant Supreme Court decisions.

□ *Jury—Those Who Serve*, 26 min., color, 1977. Producer: Connecticut Office of the Jury Administrator. Sponsor: LEAA. Distributor: Commercial Cinema.

Depicts aspects of the legal process in general, with particular emphasis on the jury system.

By examining the roles of three jurors—one setting on a civil case, one on a criminal case, and one who "sits and waits"—common misconceptions about jury duty are dispelled. The process of jury selection from voter lists is described. The film then follows the three representative jurors, each with a different attitude about jury duty, through their periods of service. The trial process is examined from the judge's charge to the jury, and deliberations. The concept of civic duty inherent to jury service is stressed through the example of a juror who is never called to sit on a jury, but serves nonetheless merely by being available in the jury waiting room.

□ *Justice and the Criminal Courts*, 28 min., color, 1974. Producer: Trust, Inc. Distributor: Coronet Films.

Investigates some of the reasons behind the loss of respect and confidence in the judicial branch of government. Several people who are closely involved in the system, from an ex-offender to the director of the Chicago Crime Commission, express their opinions about workable solutions.

□ *Justice Delayed, Justice Denied*, 40 min., b/w, 1971. Producer: John Sharnik and Harry Morgan for CBS News. Distributor: Carousel Films.

Assesses the key problem of court congestion, why it exists, what is being done about it. It is shown that plea bargaining and closed-door deals are crisis responses to congestion, slowly replacing the judicial process.

Part of the CBS Reports: *Justice in America Series*. See also: *Criminals and the Courts*, *Some Air Expectations of Confidentiality*. 26 min., color.

□ *Law Enforcement and Privacy, Part 1: Expectations of Confidentiality*, 26 min., color, n.d. Producer: J. Gates. Sponsor: LEAA. Distributor: AIMS Instructional Media.

Six dramatized situations illustrate the factors that determine if information obtained from eavesdropping or from certain recorded conversations is admissible in court.

The vignettes cover telephone booth conversation, using informers to carry recording equipment who are not being prosecuted, using prosecuted informers to testify, jailhouse conversations, and privileged communications. The dramatizations show that in some cases, eavesdropping is permissible even when the subject has some expectation of privacy.

□ *Law Enforcement and Privacy, Part 2: The Intercepted Message*, 28 min., color, n.d. Producer: J. Gates. Sponsor: LEAA. Distributor: AIMS Instructional Media.

Six dramatized situations illustrate the factors that determine if information obtained from intercepted telephone or wire communications or from recorded conversations is admissible in court.

These vignettes cover the home phone, the mobile phone, use of a federal wiretap warrant without consent of either party, one-party consent, eavesdropping by a private citizen, and recording of the conversation of two suspects left alone briefly in a patrol car. The vignettes show that protection of the fourth amendment applies only when there is a reasonable expectation of privacy, and that federal legislation strictly regulates disclosures from any interception. The film also points out that individual states may impose even harsher restrictions—California, for example, prohibits wiretap warrants entirely.

□ *Law in the Schools*, 30 min., color, 1974. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

A guide for school personnel and police, describes the laws on such common school problems as non-student loiterers, thefts, violence, search of student, and police authority on school campuses.

A fictional situation is presented in which a secondary school is confronted with the problem of increasing crime on the school grounds, ranging from equipment theft, fights among students, and threat against staff members, to assaults with a deadly weapon. Using these situations as a background, the various laws relating to schools and conduct of persons on school grounds are reviewed. Specifically, the laws relating to interviewing or removing students from school during school hours, locker searches, taking confessions from students, and loitering around school grounds are reviewed.

□ *Law of Burglary*, 28 min., color, 1974. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

The common law background of California's modern burglary statutes is identified, and each element that makes up the violation is defined.

Details the elimination of the 'breaking' requirement, the type of structure, the locking requirement that applies to vehicles, the nighttime requirement and specific intent to commit a burglary. The difference between first and second degree burglary is explained and an overview of burglary prevention and control is given. An instructor's manual is included.

□ *Legal Information for Law Enforcement Series*. See individual titles for descriptions. *Child Abuse and the Police*; *Chineli*; *Search Incident to Arrest*; *Civil Liability of Police Officers*; *Confessions, Part 1: Miranda Warnings*; *Confessions, Part 2: Waiver of Rights*; *Confessions, Part 3: Voluntary Confessions—scope and effect*; *The Emergency and Consent Search*; *Emergency Search, Part 1: Emergency Search*; *Emergency Search, Part 2: Family Disturbances and the Police*; *Forcible Entry, Part 1: Knock and Notice*; *Forcible Entry, Part 2: Excuse and Trickery*; *The Federal Civil Rights Act: Criminal Liability of Peace Officers*; *Search Warrant Preparation*; *Get the Facts*; *Investigatory Procedures: Stop and Frisk, Lineups, and Incriminating State-*

ments; *Landlord Tenant Disputes and the Police*; *Law in the Schools*; *The Law of Burglary*; *Legal Limitation on the Physical Seizure of Evidence*; *Narcotics: The Importance of User Recognition*; *On the Outside Looking In*; *Parole Probation and the Police*; *Search Warrant Preparation*; *Forcible Entry and the Oral Search Warrant*; *Stop and Frisk*; *Vehicle Searches*; *The Witness Stand, Part 1: Evidence, Testimony and Cross Examination*; *The Witness Stand, Part 2: The Hearsay Trap and Expert Testimony*; *The Witness Stand, Part 3: Courtroom Tightrope*.

□ *Preliminary Investigation—Armed Robbery*, 17 min., color, 1974. Producer: Woroner Films. Sponsor: National District Attorney Association and LEAA. Distributor: MTI Teleprograms.

Provides a visual exposition of preliminary hearing examination procedures in a case of armed robbery.

An armed robbery of a liquor store is shown. A witness, a customer in the store, reviews mugshot and picks out the arrest subject. This witness also picks out the subject in a lineup, which turns out to be prejudicial to the defendant. A preliminary hearing is held to determine if a crime was committed, and if there is sufficient evidence to show that the defendant may have committed the crime. Many issues are developed, including the use of hearsay at a preliminary examination, the issue of pre-trial identification, the right of the defense counsel to cross-examine prosecution witnesses, and whether or not corpus delicti must be established before a confession is introduced.

□ *Presumption of Innocence*, 90 min., color, 1975. Distributor: Screen Education Enterprises.

Presentation of the proceedings of an actual criminal trial, filmed as it happened in a Washington state trial court. The defendant is arrested during a night-time drug and gambling raid and charged with possession of cocaine with the intent to manufacture or distribute. Following the entire trial procedure from the selection of the jury to the sentencing hearing after conviction. Documents the opening statements of the defense attorney and the prosecutor, and records the direct and cross examination of the witnesses. Opposing counsel argue issues of possession, intent, and witness credibility at each attempt to sway the jury to his particular conception of the facts. Shows the variance of witness demeanor when testifying—some felt assured, some visibly ill-at-ease while being questioned on the witnesses stand. Focuses on members of the jury and their reaction to testimony elicited by competing attorneys. The jury's response to the evidence and final arguments of the prosecutor and defense attorney is manifested by its verdict. Finally, opposing counsel and the defendant face the judge as he pronounces his sentence on the verdict. A 40 minute edited version of the three-hour, 90-minute presentation reviewed here is available to fit within the time limitations of the normal classroom period.

□ *PROMIS (Prosecutors Management Information System)*, 23 min., color, 1975. Producer: Institute for Law and Social Research. Sponsor: LEAA. Distributor.

Explains how the Prosecutors Management Information System has been used in the U.S. Attorney's office in the District of Columbia Superior Court.

This computer-based information system automatically rates each case according to standardized criteria about the gravity of the crime (the Sellin-Wolf-Gang index) and the prior criminal record of the accused (revised Gottfredson bare—expectancy index) to indicated differences in the importance of cases and to assure equal treatment for similar cases. Other goals of PROMIS include giving special, intensive pre-trial preparation to the more serious cases, immediately notifying prosecutor of other criminal cases pending against a defendant, developing statistical reports, and aggregating empirical data about the court process, crime trends, and trial legal problems. Consequences of the application and utilization of this system in Washington, D.C. include a 25 percent increase in the conviction rates for cases involving serious matters, a 50 percent drop in the time lag before indictment, and the development of a comprehensive charging prosecutor's filing of criminal charges. Future areas of PROMIS research identified in this film include speedy trial, patterns of criminal behavior, prosecution performance, plea negotiations, and judicial pre-trial decision making.

□ *Question of Consent—Rape*, 20 min., color, 1974. Producer: Woroner Films. Sponsor: National District Attorney Association and LEAA. Distributor: MTI Teleprograms.

Portrays prosecutorial techniques for estab-

lishing the use of force, defense attempts to establish consent, and redemptive techniques for reestablishing use of force and reasonable restraint under the circumstances.

Dramatizes a portion of the events that precipitate a rape charge against a casual acquaintance of a resident of a single apartment. The major portion of the film consists of the continuous questioning and cross-examination of the woman as the prosecutor attempts to establish the use of force and the defense attorney seeks to induce consent. The detailed verbal descriptions pressed on the woman by both prosecutor and defense attorney are necessitated by legal definitions of rape are frankly presented. The narrator interprets interpreter comments to define the content of the rape laws underlying what is happening in the trial. Concludes with a verdict of not guilty, and the film ends with the verdict left to the judgment of the jury.

□ *Right to Legal Counsel*, 14 min., color, 1968. Producer: Vignette Films. Distributor: BFA Educational Media.

A dramatization of *Gideon v. Wainwright*, the 1963 Supreme Court decision that ruled that indigent defendants, accused of serious crimes, must be offered the assignment of counsel.

□ *Search, Interrogation and Detention*, 28 min., color, 1975. Producer: California Office of the Attorney General for LEAA. Distributor: AIMS Instructional Media.

Inform law enforcement officers of the rules relating to non-testimonial evidence, with emphasis on recent court decisions concerning custodial arrests, interrogation techniques, and evidence gathering by private citizens. Federal and California state constitutional guidelines governing the scope of allowable searches following noncustodial arrests (traffic citations) and custodial arrests are reviewed and illustrated. Legal developments in the area of proper interrogation procedures are discussed with attention to Miranda warnings, the right to a lineup, voice and handwriting samples, and situations involving the waiver of fourth and fifth amendment rights. Finally, the admissibility of evidence obtained by private parties (e.g. private security officers) is discussed, with emphasis on judicial decisions holding the Miranda rulings do not apply to searches, admissions, and confessions undertaken or obtained by private citizens. A syllabus and lesson plan are included.

□ *Search Warrant Preparation: Forcible Entry and the Oral Search Warrant, Part II*, 32 min., color, 1974. Producer: California Attorney General's Office. Distributor: AIMS Instructional Media Services.

Simulates a major narcotics investigation and illustrates forcible entry, the scope of search pursuant to a warrant, disclosure and production of informants, and telephone search warrants. Shows the proper execution of a search warrant and the problem of keeping informants anonymous and alive.

□ *Search Warrant Preparation: Get the Facts, Part I*, 29 min., color, 1973. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Shows the meticulous planning of an effective search warrant, based entirely on the fourth amendment to the United States Constitution.

Opens with a meeting of drug dealer and the subsequent arrest of one of them through an undercover policeman. The dealer wants to talk, and the rest of the film shows the details necessary to obtain a warrant to search the dealer's premises. The police work very closely with the district attorney, carefully fulfilling all requirements for particularity, informants, reliability, and corroboration. An attorney narrator frequently interrupts the action to underline the specific fourth amendment requirements.

□ *Some are More Equal Than Others*, 51 min., b/w, 1971. Producer: John Sharnik & Harry Morgan for CBS News. Distributor: Carousel Films.

Argues that the poor cannot get justice under the court system in this society.

Explains the ineffective legal representation available to the poor, the poor's inability to make bail which leads to protracted pretrial detention, and unrepresentative jury composition caused by biased juror selection procedures. Highlighted in the area of civil court actions are: the high failure of the defendant to appear in court, the defendant's ignorance of the trial procedures, his failure to receive formal complaint notices or court summons, or his inability to afford a lawyer to act in

his behalf. Also discussed is the poor's inability to receive 'Equal justice under the law' in landlord/tenant actions. Part of the CBS Reports: Justice in America series. See also: *Come to the Courts: Justice Delayed, Justice Denied*.

□ *Speech and Protest*. 22 min., color, 1967. Producer: Churchill Film. Distributor: Churchill Film.

Presents real situations in which the right to speak in assembly without restriction might be questioned.

Three charged defendants are presented with provision to stop the program between each sequence for discussion of the questions presented.

□ *Stop and Frisk*. 29 min., color, 1973. Producer: California Office of the Attorney General. Distributor: AIMS Instructional Media.

Details legal principles and procedures involved in stopping an individual for questioning and conducting a pat down or frisk for weapons, through a series of four simulated stop and frisk situations.

There is a separate training manual with an outline of the principles and procedures for stop and frisk. A lesson plan on stop and frisk, and an examination on stop and frisk issues are included.

□ *Transport Detention*. 26 min., color, 1976. Producer: Al Bowen Productions for LEAA. Distributor: AIMS Instructional Media.

Simulates two crimes and the apprehension of suspects to illustrate the legal limitations of pretrial detention. Circumstances permitting transport detention of unconvicted suspects are considered. Presented by the California Attorney General's Office.

□ *Trial: The First Day*. 90 min., b/w, 1970. Producer: NET. Distributor: Indiana University Audio Visual Center.

Presents the first day in the trial of black defendant Lauren R. Watson, charged with interfering with a police officer and resisting arrest. Reveals Watson's and his lawyer's doubts that a white, middle-class jury will try him fairly, since he is a known member of the Black Panther Party. Tells how his request for a jury of peers

was denied. Includes personal interviews with all those associated with the case.

□ *Trial: The Second Day*. 90 min., b/w, 1970. Producer: NET. Distributor: Indiana University Audio Visual Center.

Presents the second day in the trial of black defendant Lauren R. Watson, charged with interfering with a police officer and resisting arrest when being apprehended for an alleged traffic violation. Established the prosecution's case against Watson by examining and cross-examining the arresting officer and a fellow patrolman—the only witnesses for the prosecution. Counters with defense attorney Leonard Davies, who points out conflict in the officers' testimony and argues that Watson did not resist arrest since he twice stopped his car and talked with police prior to his arrest. Includes a summation of the day's proceedings by Harvard Law Professor James Vorenberg, and discusses the amount of force police have a right to use during apprehension.

□ *Trial: The Third Day*. 90 min., b/w, 1970. Producer: NET. Distributor: Indiana University Audio Visual Center.

Presents the third day in the trial of black defendant Lauren R. Watson, charged with interfering with a police officer and resisting arrest when he was apprehended for an alleged traffic violation. Depicts the prosecution resting its case; and the defense, after making a motion for acquittal, presenting its witnesses, whose position is that Watson did not resist arrest, but was harassed by the officers. States, in segments from post-trial interviews, that defense attorney Leonard Davies believes this trial to have political as well as judicial significance, emphasizing that class justice must be eliminated. Gives Harvard Law Professor James Vorenberg's reaction to public trials as allowing the present trial system to be criticized where it needs to be.

□ *Trial: The Fourth and Final Day*. 90 min., b/w, 1970. Producer: NET. Distributor: Indiana University Audio Visual Center.

Presents the fourth and final day in the trial of black defendant Lauren R. Watson, charged with interfering with a police officer and resisting arrest when he was apprehended for an alleged

traffic violation. Presents both sides resting their cases after closing arguments, followed by instructions given the jury prior to a two-hour deliberation. Includes interviews with the judge, the arresting officers, both attorneys, and the defendant. Presents some of the members' reasons for voting as they did following the presentation of the verdict. Indicates that Watson believes, win or lose, that the jury verdict is only an indication of his lawyer's ability, since he was not judged by a jury of his peers.

□ *Vehicle Searches*. 31 min., color, 1973. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Explores legal issues relating to the stopping and searching of an automobile.

Simulated field situations are used to quiz film viewers on the legally acceptable nature, extent, and justification for a vehicle search. Viewers are given ten seconds to respond to each one of twelve yes/no questions. The correct answer is then explained and discussed. The specific areas discussed include the legal basis for detention, the admissibility of statements made by a suspect, the length of detention, the justification and permissible scope of a vehicle search, and the legal significance of suspicious or furtive movements on the part of the suspect.

□ *Witness Stand, Part 1: Evidence, Testimony, and Cross-Examination*. 41 min., color, 1974. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Reviews the basic principles of evidence and courtroom demeanor. Covers the different kinds of evidence, the relevancy requirement, the types of witness examination, and the opinion rule governing the witness examination, and the opinion rule governing opinions and conclusions of nonexpert witnesses. The meanings of 'direct' and 'circumstantial' evidence are defined and the difference between real, testimonial, and documentary evidence is described. The types of witness examination discussed includes direct examination, cross-examination, redirect and re-cross-examination, and voir dire examination. Also considered are what constitutes a responsive

answer and what determines the competency of a witness, especially a child, to testify. A combination syllabus/study guide accompanies this film.

□ *Witness Stand, Part 2: The Hearsay Trap and Expert Testimony*. 41 min., color, 1974. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Considers the admissibility of expert testimony and opinion and major exceptions to the admissibility of hearsay statements.

The use of testimony from medical and voiceprint identification experts in this rape, attempted murder, and kidnapping trial is featured. The difference between the admissibility of expert and non-expert testimony is also explained. The exceptions to the hearsay rule examined and defined include present recollection refreshed, dying declarations, business records, spontaneous statements, and prior statements of witnesses. The discussion of prior statements of witnesses differentiates between prior inconsistent statements, prior consistent statements, prior identifications, and past recollection recorded. A combination syllabus/study guide accompanies this film.

□ *Witness Stand, Part 3: Courtroom Tightrope*. 24 min., color, 1974. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Emphasizes how the evidence a police officer gathers and puts in his report is reflected in court. Practical tips are given as to what a police report should contain, and types of evidence, requirements of relevancy, authentication, and character evidence are all discussed as relating to what the officer must do in the field. Highlighted are the related problems of witnesses who state one thing for the report and another thing in courtroom testimony, witnesses who perjure themselves, and the impeachment of witnesses in general. Also reviewed are the differences between dying declarations and spontaneous statements and between prior statements and prior identifications. A combination syllabus/study guide accompanies the film.

Corrections Probation and Parole

□ *La Bamba: Prison And Beyond*. 54 min., b/w, 1974. Director: Richard D. Suto. Producer: Stanford University. Distributor: University of California Extension Media Center.

Documentary, filmed at San Quentin Prison in California, that shows details of daily life there, probes the motivations, ambitions, and intellectual insights of Chicano inmates, discusses their struggle for political, cultural, and emotional freedom within and outside of the institution.

□ *And The Walls Came Tumbling Down*. 26 min., b/w, 1975. Producer: Neal Marshall and Pat Mayden. Distributor: University of California Extension Media Center.

An improvisational drama workshop conducted by actress Minkita Kimbrell (*The Paper Moon*) with inmates of the Queens House of Detention for Men in New York City. Captures glimpses of Ms. Kimbrell's surprising teaching technique, and of the genuine emotion experienced and conveyed by the inmate actors as they transform their prison experience into drama. Between scenes, the prisoners discuss the effectiveness and value of their dramatic training. Provides insights into prison life and the emotions it generates, as well as the mechanics of theatrical training. Unadorned street language.

□ *Back Into Prison*. 23 min., color, n.d. Distributor: Technomic Studios Inc.

Describes various methods of inmate rehabilitation used by the Missouri division of corrections. The growing emphasis is being placed on changing the minds and attitudes of prisoners in order to convert them into productive citizens upon their release from Missouri institutions. Both educational and vocational programs are described.

□ *Cell 16*. 15 min., color, 1976. Director: Martin Duckworth. Producer: Colin Low. Distributor: National Film Board of Canada (Montreal).

A portrayal of the effects on the individual of incarceration in a prison cell. Shows how prisons lock men in themselves, depriving their minds of

normal life experience, confiscating their humanity.

□ *Connected*. 11 min., b/w, 1978. Producer: Jeff Gopin and Barry Schaffer. Distributor: Canadian Filmworks Distribution Centre.

Examines the failure of Canadian penitentiaries to rehabilitate inmates which has resulted in an estimated high of 80% recidivism. A former inmate riles failure in the penal system. Poses questions that must be answered if penitentiaries are to deal effectively with rehabilitation.

□ *Crus*. 27 min., color, 1972. Director: Stephen White. Producer: John W. Young. Distributor: University of California Extension Media Center.

Features five dramatic episodes that illustrate the attitudes and judgments underlying the relationship of parole agent and parolee. After each episode a freeze frame signals that the program may be stopped to discuss the effects, particularly on decision-making, of misunderstood and improperly handled issues and attitudes. Episodes include an interview with a hostile and accusing unemployed parolee; a confrontation between another parolee's irate mother and a policeman in the agent's office; a meeting with a parolee who has a history of drug addiction; and a husband-wife conflict with the agent in the middle.

□ *Emotional Disturbances in a Correctional Facility*. 16 min., color, 1977. Producer: Charles Cahill and Associates. Distributor: AIMS Instructional Media.

Explores certain common behaviors which when present to an excessive degree signal that an inmate may be progressing toward a serious emotional disturbance. The behaviors highlighted include prayer, talking to oneself, paranoia, nervousness, depression, memory loss, lying, and over-exaggeration of physical problems. Nerv and experienced officers are also shown what they can expect as normal or common inmate behavior and encouraged to develop insight into and empathy for inmate problems. Emphasis is



placed on recognizing abnormal behaviors, in reporting what has been seen, and on helping the inmate to get back on balance.

□ *Holidays...Hollow Days*. 60 min., b/w, 1973. Producer: National Public Affairs Center for Television. Sponsor: Ford Foundation. Distributor: Indiana University.

A drama group comprised of inmates and ex-inmates from Lorton Reformatory (D.C.'s correctional facility in Virginia) performs sketches about life in prison and fields questions from the audience.

The sketches are concerned with brutality and

futility in prison life, and the meaning of Christmas in the inmate. The program much upon the existence and value of rehabilitative programs, furloughs, violence, and apathy.

□ *Human Bridge—A View Of The Role Of Volunteer.* 15 min., color, 1975. Producer: Walter J. Klein Company. Distributor: Harper & Row Media.

Stresses the need for volunteer community and personal service for inmates and offenders on probation and parole in order to help them reenter the community as responsible citizens.

Many communities have probation volunteer programs and parole volunteer aid services where offenders can talk to someone about their job and how others feel about them as ex-offenders. It gives them a one-to-one relationship with a responsible person in the community. The main subject of these programs is to keep the offender from committing another crime and returning to prison. Many studies have found that the best way to rehabilitate offenders is through community contact.

□ *I Ain't Going Back.* color, 1972. Producer: University of Texas. Sponsor: Moody Foundation. Distributor: Texas Criminal Justice Division.

Describes new directions program, which consists of ex-convicts who help new releases adjust to life outside of prison.

Begins by showing problems faced by individuals recently released from prison. Included are finding jobs, finding a place to stay, and public attitudes toward ex-convicts. It is then demonstrated how the new directions program helps to install confidence in an ex-convict, helps him to obey parole rules to avoid revocation, and provides companionship for the ex-convict.

□ *I Live In Prison.* 26 min., color, 1976. Producer: F. Crawford. Distributor: Learning Corporation of America.

Features a frank discussion on the rigors and dangers of prison life by three inmates of the California Institution For Men at Chino, two of whom are serving life sentences.

These men are members of a group called Prison Preventers. They speak to community groups and answer questions that are put to them. Their goal is to help others avoid prison by avoiding crime. This film, conceived and produced by a former member of the group, is the record of one such meeting.

□ *I'd Rather Be A Blind Man.* 60 min., color, 1972. Director: James Kennedy. Producer: John W. Young. Distributor: University of California Extension Media Center.

Cinema-verite study of the daily routine of a unit of seven parole agents. Shows home visits, staff meetings, an arrest for parole violation, and how agents deal with problems of their clients—including domestic relations, drug use, finding and keeping a job, and getting along in the world outside prison. Shows parolees speaking about prison and their life "outside." Reveals personalities and interrelationships, as well as the subtleties, complexities, frustrations, satisfactions, and occasional humor encountered in an agent's job.

□ *I'm Gonna Be Free.* 28 min., color, 1972. Producer: Paulist Productions. Distributor: Paulist Productions.

Shows the parole hearing of a convict sentenced for murder and who has been turned down by the board two previous times. The inmate describes to the board the degradation of prison life. Also shows the effects of personal opinions and biases of parole board members on decision making. For example, the board member serving the longest time failed to be able to distinguish an inmate's true feelings. A consideration is also given to other factors in parole decision making such as job prospects and living arrangements.

□ *I'm O.K.* 33 min., color, 1973. Producer: Don Cambou. Distributor: University of California Extension Media Center.

Chronicle of the Stockton Community Parole Center's intensive treatment survival program pilot study. Records the physical and psychological rigors of a 26-day, 100-mile wilderness survival program for delinquent boys—the first of its kind attempted by California Youth authority. Eight wards of the State—volunteers, primarily from inner-city environments, aged 16 to 21—two Parole Center staff members, and a filmmaking crew backpack into the high country of Lassen National Forest in Northern California. Follows the group as members learn about rock climbing and rappelling, receive first aid training, collect forage funds, and conduct evening transrational analysis group therapy sessions.

Emphasizes the conclusion of the expedition, the rigorous three-day solo survival test. Unadorned street language used.

□ *Inmate Rehabilitation.* 35 min., color, 1973. Producer: Michigan Department of Corrections. Sponsor: LEAA. Distributor: Michigan State University.

The film is part of a training program for Michigan Jail Specialists (correctional officers). It discusses the jail inmate rehabilitation program which tries to help the adult offender from the time of his first contact with the correctional system. Relying on assistance from community agencies, classes are offered in reading, high school equivalency, psychiatric guidance, counseling, etc., based on the results of a screening interview. The jail offers a library, various inmate jobs, arts and craft classes, and group psychotherapy (which correctional officers also attend). Sensitivity training is a requirement mandated for jailers so they may better understand the inmates. The jailers go through identical backing procedures and are actually locked up for two days. The film closes by showing the job placement efforts made on behalf of inmates who have developed marketable skills.

□ *Inside Women Inside.* 28 min., color, 1978. Director: Christine Choy and Cynthia Maurizio. Producer: Third World Newsreel. Distributor: Third World Newsreel.

Documents conditions at the North Carolina Correctional Center for Women and the Correctional Institute for Women at Rikers Island (New York). Includes interviews with women inmates; reveals anger and frustrations of daily life behind bars.

□ *Invisible Bars.* 30 min., color, 1975. Producer: Walter J. Klein Company. Distributor: Harper & Row Media.

Explores probation and parole as reasonable alternatives to the traditional forms of incarceration.

Depicts a probation officer conducting an investigation in a case involving three people accused of grand larceny. Two of these criminals had previous records, and one did not. The officer conducts a thorough investigation of the entire case to provide an accurate impression of the behavior of each suspect. The group is found guilty of the larceny, and at sentencing, the man with no previous record is put on probation while the other two are sent to jail. The probation guidelines are explained to the man placed on probation and he is told that he can have his former job back. Of the two sent to jail, one is released on parole after serving the minimum sentence. The one who is still in jail is placed in a pre-release service program, where he is given recently services consisting of aptitude testing and educational and vocational counseling.

□ *A Jail For Women.* 57 min., b/w, 1978. Producer: P.J. O'Connell. Distributor: Pennsylvania State University.

Examines life in a residential cottage at the State correctional institution at Muncy, Pennsylvania. Focuses on a nation, three resident counselors, and inmates. Variety of everyday situations: a room search, cottage meeting, overnight lockin, arguments between inmates, an inmate's telephone call to her family, and discussions of sentences, sex, and "doing time."

□ *Like a Rose.* 23 min., b/w, 1975. Director: Sally Barrert-Page. Distributor: Tomato Productions.

Peggy and Carol, both four years into 25-year sentences for a heroin-related assault charge, discuss their reactions to the general environment at the State Correctional Center For Women, Tip-ton, Missouri.

Presents the two women's opinions and feelings on the operation of the institution, the relative lack of inmate programs, social activities, and other "things to do." Inmate-staff relations, and post-release plans.

□ *Maclean: Thy Will Be Done.* 25 min., color, 1976. Producer: Ian McLeod. Distributor: CTV Television Network.

To demonstrate the complex nature of the capital punishment argument Canadian Correspondent Michael Maclean interviews two ministers. One man spent 28 years in prison for killing and now preaches that it is wrong to kill at all. Another man of the cloth advocates capital punishment.

□ *Maximum Security.* 10 min., color, 1978. Producer: Mark Stiles. Distributor: Australian Film Commission.

Prisoners held in maximum security conditions are subject to heavy psychological and

physical stress. Made with the help of ex-prisoners and prisoners' families, the film documents a pattern of brutality, breakdown and suicide.

□ *Max Out.* 30 min., b/w, 1969. Producer: Robert Kaylin. Distributor: Harper & Row Media.

Initiated by ex-convict and filmed by Robert Kaylin to help prepare prison inmates for the problems they face when they are released. Documents the efforts of one released convict to "make it" on the outside. All principal roles are played by ex-convicts.

Note: distributor warns that portions of the language and the visuals may be deemed offensive to some viewers; pre-screening is suggested prior to use with groups.

□ *More Like a Friend.* 15 min., color, 1975. Producer: New York Division of Parole. Sponsor: New York Division of Criminal Justice Services. Distributor: DuArt Film Laboratories.

Illustrates the rehabilitative effect and potential rewards that can be achieved through one-on-one probation volunteer-probationer interaction.

Contends that no matter how dedicated and professionally efficient a probation officer is, he simply doesn't have enough time to show sufficient personal interest in each of his cases for the maximum rehabilitative effect. One way to realize that goal is through the use of probation volunteers. Emphasizes different types of interaction between probationers and volunteers; their scenes run the gamut of togetherness from playing stickball and hiking in the woods, to working on cars and learning photography. The point is made that these relationships can be mutually beneficial.

□ *Murder Out.* 46 min., color, 1977. Producer: WNET Channel 13. Distributor: Best Films Co.

Presents case studies of six death row inmates—three in North Carolina, where the capital punishment statute was declared unconstitutional, and three in Georgia, where executions are sanctioned.

Includes interviews with the condemned men, their relatives, and the relatives of their victims.

□ *A New Start.* 29 min., color, 1969. Producer: Social and Rehabilitation Service, HEW. Distributor: National Audio Visual Center.

Recounts the life of an ex-convict, both before and after his rehabilitation. The former prisoner's counselor talks about his success in this case and in working with other public offenders.

□ *One Step At A Time.* 15 min., color, 1975. Producer: Walter J. Klein Company. Distributor: Harper & Row Media.

Describes a work release program for inmates and how it helps them in their transition back to a normal, respectable life in the community.

□ *Penology: The Keeper of the Keys.* 20 min., color, 1976. Producer: Philip Hobel. Distributor: Document Associates.

Examines alternatives to conventional corrections such as a computer that follows a man on parole and reports everything about his actions and his feelings; or a form of the kind of group therapy sessions and encounter groups that are appearing in prisons now. Discusses new ways sought by penologists to help people overcome the psychological and occupational problems that caused them to break the law.

□ *Pre-Sentence Investigation and Report, A Tool of Justice.* 15 min., color, 1971. Producer: Vision Associates. Distributor: Macmillan Films.

The use of the presentence report as a determinant of offender character and its role in the disposition of a case are examined.

The presentence report is used by the judge to determine whether the offender should be released on probation; if the subject goes to prison, it is used later by the parole board to decide whether the inmate is released on parole. The investigation can sometimes be used later by the parole board to decide whether the inmate is released on parole. The investigation can sometimes be used to determine guilt as well, i.e., something may be uncovered which the courts were unable to find.

□ *A Prison Film: No Walls.* 26 min., color, 1971. Producer: James Kennedy. Distributor: Churchill Films.

Explores the attitudes and perceptions of offenders and staff in the context of an unvalued work camp with the intention of stimulating questions about the purposes of such camps.

□ *Release.* 30 min., color, 1974. Producer: Odeon Films. Distributor: Odeon Films.

True story of one woman's experience after

release from jail in Horton House, a Milwaukee County (WI) halfway house for female drug offenders.

Covers the Horton House program and the difficulties of reentry into the community, reestablishing relationships with children and other family members, and learning the importance of going back to drug abstinence.

□ *Security in a Correctional Facility.* 21 min., color, 1977. Distributor: AIMS Instructional Media.

Presents the basic elements of prison security procedures to be followed by correctional officers so that there may ensue that there will be no escapes, no contraband, and no disorders. Includes discussion of classification system of prisoners, maintaining the proper environment, inspection, contingency plans, and firearm control procedures. Correctional Officers Series.

□ *Seaside Street Goes to Prison.* 27 min., color, 1977. Producer: Children's Television Workshop in cooperation with the Federal Bureau of Prisons. Distributor: Harper & Row Media.

Describes a prison program in which inmate voluntarily provide entertainment for the visiting children of their fellow inmates.

The Seaside Street project is operational in eight correctional institutions in the country. Participating inmates supervise the children and offer them a systematic program of educational and entertaining activities during visits. These activities allow inmate and their families to interact and participate in activities which contribute to their children's development and give inmates and their spouses an opportunity to communicate with each other alone in a quiet place. Through their participation in this program, inmates are able to explore the possibility of a career in child care and get personal satisfaction out of the experience. As a result of the project, visiting rooms have become more orderly and controllable. In the film, a manual which provides complete instructions for organizing a similar project at other institutions is cited.

□ *The Seventh Step to Freedom.* 57 min., color, 1973. Director: Joanna Murr. Producer: Barrie Howells. Distributor: National Film Board of Canada (Montreal).

The Seventh Step Society in British Columbia is an organization of ex-convicts, convicts and "straight" people, whose aim is to help a man in woman stay out of prison after release. Help takes various forms but foremost are the rap session, a sort of free-wheeling group psychotherapy aimed at airing all the resentments that might stand in way of readjustment to the outside.

□ *Squawjohns.* 28 min., b/w, 1966. Director: Bill Davis. Producer: Graham Parker for the National Parole Board (Canada). Distributor: National Film Board of Canada (Montreal).

Follows the adjustment of two painted prisoners as observed by their parole officer. One of the men, aging and tired, seems resigned to the "square" life of the street. He seems more in need of protection than supervision. The other is younger, more demanding of life and is more tempted. How the parole officer works to aid both through the parole is shown.

□ *Still Living.* 27 min., color, 1971. Producer: James Kennedy. Distributor: Churchill Films.

Staff members and inmates express perceptions of their roles in a women's prison and discuss the opportunities available, problems encountered, and desires unfulfilled.

The diminishing of individuality, the necessity of suppressing emotion unacceptable in the staff, and the tension between anxiety and hope at being evaluated for parole are among the areas of mind expressed by the inmates of the women's prison portrayed in this film. One member of the staff tells of the frustration she feels at not knowing about what happens to inmates after they leave prison. An inmate considers herself one of the lucky ones as she affirms the foundation for change that the prison programs have provided her.

□ *Supervision of Inmates.* 23 min., color, 1977. Producer: Charles Cahill and Associates. Distributor: AIMS Instructional Media.

Correctional officers discuss problem inmate behavior, supervisory approaches for obtaining desirable inmate behavior, and the objectives of discipline. Intended for correctional officer trainees.

The film describes techniques used by officers to induce inmates to achieve specific objectives and to behave in a certain manner. Correctional Officers Series.

□ *Taking Care of Business* 40 min., color, 1972. Producer: Robert Kaylon. Distributor: Harper & Row Media.

A personal study of one ex-con trying to adjust to his new life through group therapy, his family, and his work with inside social organizations.

Note: Distributor warns that portions of the language and the visuals may be deemed offensive to some viewers; pre-screening is suggested prior to use with groups.

□ *Thin Line* 32 min., color, 1977. Producer: Holly Dale and Janis Cole. Distributor: Canadian Filmmakers Distribution Centre.

Observed with sensitivity and humanity the world of the maximum security mental health center, where the inmates are committed for brutal crimes including rape, assault and murder.

□ *There Was No Sympathy* 28 min., color, 1975. Producer: Kristine Samuelson. Distributor: Serious Business Company.

A portrait of women in prison made by a woman. Conveys strong emotion through detailed coverage of daily prison life and the unfolding character of LaRue, a committed spokeswoman for social change. Special attention is given to problems of women prisoners separated from their children.

□ *Woburn Folks* 89 min., b/w, 1963. Producer: Frederick Wiseman. Distributor: Zipporah Films.

Documentary about the State Prison for the Criminal Inmate at Bridgewater, Massachusetts.

□ *Four Years on Mont* 27 min., color, 1970. Director: George Dufaux. Gilles Thériault. Producer: Marc Brander for Canadian Penitentiary Service, Department of the Solicitor General. Distributor: National Film Board of Canada (Montreal).

An inside look at a modern federal penal institution, of the kind built during the past decade, showing improvements that have been made not only in the physical facilities for housing inmates but also in the treatment and training programs. Reflects the greater emphasis now placed on rehabilitation of the individual rather than on punishment for his crime.

□ *Under the Law, Part 2: Three Days in the County Jail* 19 min., color, 1976. Producer: B. Hankin. Sponsor: National District Attorneys Association. Distributor: Walt Disney Productions.

Shows the daily life and routine of a large county jail and illustrates the methods and programs utilized by jail personnel to prepare inmates for a useful life on the outside. It also shows typical counter-productive inducements and pressures exerted by hardened offender-inmates, through the dramatization of the experiences of a young man, arrested for hit-and-run and drunk driving, who is committed to county jail for one year — he uses this time to learn a trade and to graduate from high school.

□ *Voices From Within* 20 min., color, 1977. Producer: Pacific Street Film Collective in conjunction with the Long-Termers Committee, Bedford Hills Correction Facility. Distributor: Pacific Street Film Library.

A narrative film written and performed by members of the Long-Termers Committee, a group of women serving sentences of four years to life at the Bedford Hills Correction Facility in New York State. Aims to relay the feelings and emotions, loneliness and desperation of long-term inmates; this group is attempting to reform legislation in New York State which presently denies long-term inmates many of the benefits which are provided for short-term prisoners.

□ *Who is Tracy Williams?* 28 min., b/w, 1973. Producer: P.J. O'Connor. Distributor: Pennsylvania State University.

Reveals the problems, frailties, and strengths of Tracy Williams, an inmate of the State Correctional Institution at Muncy, Pennsylvania. Tracy offers opinions about Muncy, the staff, vocational training, rehabilitation, homosexuality, and her bitterness about the circumstances surrounding her confinement. Prison murder is briefly depicted.

□ *With Intent to Harm* 28 min., color, 1973. Producer: Sam Siegler and Steven Ujlaki. Distributor: MTI Teleprograms.

Through interviews with prisoners and correctional staff, the attitudes that both influence and are influenced by prison life are presented, and programs giving inmates more voice in molding prison life are portrayed.

□ *Women in Prison* 34 min., n.d. Producer: A. Medina for ABC News. Distributor: Carousel Film.

Covers the experiences of women in prison by examining the crimes they commit, the prison routine, and thoughts of individuals about their incarceration. Most women in prison are there for non-violent crimes such as drug possession and prostitution. The film places heavy emphasis

on the prison routine which the inmates find very dehumanizing. Comments are made as well on prison industries where the pay ranges from five cents to four dollars a day. Attention is also given to problems stemming from incarceration — homosexuality, psychological effects of being separated from children, and cost to the taxpayer. Other topics covered include rehabilitation of women and vocational training for women prisoners.

□ *Zombies In A House of Madness* 4 min., b/w, 1972. Producer: Michael Anderson. Distributor: Serious Business Company.

This is a four minute excerpt from the feature length film *Jail*, *Zombies in a House of Madness*; features black poet Michael Beasley reading on the soundtrack as the camera pans the jail interior.

Juvenile Delinquency and Juvenile Justice

□ *The Adolescent Riad* 25 min., color, 1971. Director: Lawrence A. Williams. Producer: California State Department of Mental Hygiene. Distributor: Lawren Productions.

Filmed in the Adolescent Behavioral Modification Program at Mendocino State Hospital (program has since been transferred to local mental health centers), shows young people under treatment for severe behavioral-emotional problems: drug abuse, aggression, stealing, running away from home, dropping out of school, withdrawal. The group of 12 boys and girls, called "Riad," is part family, part school, part gang, and it exerts pressure on its members to accept responsibility for their behavior.

□ *Bad Boys* 115 min., b/w, 1978. Producer: Alan and Susan Raymond. Distributor: Video Verne.

Documentary which shows how a New York City High School and two juvenile institutions deal with juvenile delinquents, troublemakers, and truants. Consists of a series of interviews with juveniles, their teachers, institutional personnel, social workers, and counselors at Bryant High School (a large school with a high rate of truancy); Spofford Detention Center in New York (a juvenile institution with high escape rates, pervasive violence, and high crime rates, where children between the ages of 10 and 16 are sent for serious crimes); and Brookwood Center (one of two maximum security centers for boys in New York).

□ *Billy And The Lowlands* 88 min., color, 1978. Director: Jan Egleson. Producer: Rikk Larsen. Distributor: Jan Egleson.

A fiction film drawn from real events and experiences of working-class urban youth. Filmed in streets and cars, prisons and factories, it is the odyssey of a young man in trouble with the law trying to make a place for himself in the world. He confronts harsh realities, but gains maturity through his experiences.

□ *Blackboard Jungle* 23 min., color, 1978. Producer: Ira Eisenberg. Distributor: Lawren Productions.

Discusses the relationship between learning disabilities and juvenile delinquency. Describes the diversionary programs operating in Los Angeles County, Calif., aimed at learning-disabled delinquents. Stresses the necessity of diagnosing learning disability problems early in the academic careers of children; shows how special officers in Los Angeles county are trained in recognizing the association between learning disabilities in children and their criminal behavior.

□ *Boy Who Liked Deer* 19 min., color, 1975. Producer: Material World Production. Distributor: Learning Corporation of America.

Shows how a boy who routinely commits acts of vandalism comes to realize the consequences of his actions. Intended for elementary and junior high school audiences.

□ *Busted* 17 min., color, 1972. Producer: Art Evans Productions. Distributor: Oxford Films.

Depicts the progress of a twelve year old boy through juvenile detention intake, and the experience of a twelve year old girl in a juvenile custody hearing — both youngsters had been "busted" for drugs. Shows, through the use of subjective cinematography, the bad experiences that a teenager who has been "busted" is likely to have.

□ *CTV Report: New Jersey Prison System: Jail-House Shuck* 22 min., color, 1978. Producer: Beverly Strangh. Distributor: CTV Television Network.

Looks at a unique program in Rahway State Prison in New Jersey where inmates serving life sentences are showing young juvenile delinquents the horrible reality of prison life. This lesson in life scale tactic is designed to replace disorder in these youngsters with a healthy respect of the

law. This crime preventive program is dramatic not only in content but results, and the idea came not from the experts but from the criminals themselves.

□ *Children In Trouble—A National Scandal* 46 min., color, 1974. Producer: Film-Makers, Inc. Distributor: Film-Makers, Inc.

Filmed on location in 23 states, the film traces the problems and injustices of the juvenile justice system through the comments of children involved in the system and the authorities who must deal with these children — the judges, police, attorneys, probation officers, and superintendents of juvenile institutions. The first part of the film explores the disposition of the "delinquent" child caught up on the present juvenile justice system. Children are shown in the institutions to which they were committed by the courts — jails, detention centers, and reform schools. It is stressed that most of these children have been arrested for truancy, running away, and incorrigibility — offenses that would not be crimes if committed by adults. The second part of the film describes some innovative alternatives to the imprisonment of children. Shown are shelter-care residences, family-operated group homes, halfway houses, detention homes, and educational and community youth programs.

□ *The Clubhouse* 10 min., color, 1973. Producer: McDonald and Cain. Distributor: MTI Teleprograms, and Harper & Row Media.

Concerns 4 young boys who, upon returning to their clubhouse after breaking windows at a school, find it has been vandalized in their absence.

□ *Criminal Justice In a Nation of Orphans* 28 min., color, 1974. Producer: Association Sterling Films. Sponsor: Stars-Robuck. Distributor: Association Sterling Films.

Presents volunteer community action programs for delinquents, including parent training, week-end home visits, ride-along program, group homes, and probation counseling, and urges citizen participation.

□ *Dead End* 12 min., color, 1978. Producer: CBS News "60 Minutes". Distributor: MTI

Teleprograms.

Takes a look at Judge Joe Sorrentino, a lawyer and part-time judge in the Los Angeles Juvenile Court. Sorrentino grew up in New York with a history of delinquency; he was a high school drop-out, gang member, criminal and bowery bum. He became a boxer and attending Harvard Law School, he built himself a career in criminal justice. Sorrentino is shown interacting with young people already working to provide more options for young people and improving the criminal justice system.

□ *Gangs—The Consequences of Conformity* 16 min., color, 1977. Distributor: AIMS Instructional Media.

Shows the power that groups have over their members in demanding conformity and warns of the dangers of that conformity. Footage of people on the job, at school, and at leisure demonstrates that everyone belongs to one group or another. Though groups differ in purpose, all groups are subject to common influences: imitation, demand for loyalty to the group, and group (or "mob") psychology. Emphasizes the need for independent thinking, particularly when a member of a group is tempted by pressure to do something that is obviously wrong. Geared to a youthful audience.

□ *Getting Busted* 27 min., color, 1973. Distributor: AIMS Instructional Media.

Portrays an arrest of a young person for driving under the influence of alcohol and the consequences of the arrest. Portrayed in flashback sequences, the film shows the police officer prior to the arrest, the arrest, the sobriety tests, the procedures taken at the police station, the conference with the defense counsel, the trial, and a peer group "rap" session afterwards. Although the officers are eminently courteous, the ignominy of being arrested is clearly portrayed. Aimed at a junior high — high school audience.

□ *Handling The Juvenile Offender* 25 min., color, 1975. Producer: Woroner Films. Distributor: MTI Teleprograms.

Provides an introductory overview of the law enforcement officer's problems in dealing with



the increasing juvenile problem.

Traces the gradual disintegration of Billy Davis, a white middle-class juvenile, from his first minor theft of a mirror in a junkyard until his attempted murder of officer Miller several years later in a drug raid. A wide range of juvenile situations, both minor and major, are presented. Several types of police involvement with the juvenile are portrayed; these include police diversion, police intervention, and arrest. A profile of the activities, interests, and problems of today's youth is also provided.

□ *I am my Brother's Keeper*. 40 min., color, 1978. Producer: WPIX-TV, New York. Distributor: Harper & Row Media.

Documents the juvenile awareness project at Rahway State Prison in New Jersey, an encounter session between a group of lifers and delinquent kids. The project is a cooperative effort of local police and the prison lifers group aimed at diverting juvenile delinquents from becoming chronic offenders and winding up in jail.

Note: Distributor warns that portions of the language and visuals in this film may be deemed offensive by some viewers; pre-screening is suggested prior to use with groups.

□ *If A Boy Can't Learn*. 28 min., color, 1972. Director: Lawrence A. Williams. Producer: Lawren Productions in cooperation with the San Francisco Medical Society. Distributor: Lawren Production.

Shows the toll exacted by unrecognized learning disabilities; examines diagnosis and application of corrective measures. The true story of a 17-year old high school "senior" who can't read, can't do math, and has behavior problems. New teaching strategies are employed to utilize the individual's strengths to overcome his learning weaknesses. The result is a dramatic change in attitude.

□ *Innocent Criminal*. 26 min., color, 1977. Producer: Rebo Associates for the National Council on Crime and Delinquency Youth Center. Distributor: National Council on Crime and Delinquency Youth Center.

Discusses the role of the juvenile court in the treatment of noncriminal juveniles with emotional problems. It is argued that status offenders should be removed from the jurisdiction of the court in favor of social service intervention.

Examples of community-based alternatives to the incarceration of juvenile status offenders are shown, with attention to juvenile shelter homes in Maryland, store-front counseling efforts in Massachusetts, and youth services bureaus in Pennsylvania.

□ *Issues in Juvenile Delinquency: Delinquency-The Chronic Offender*. 28 min., color, 1977. Producer: Jason Films. Distributor: MTI Teleprograms.

Presents an in depth study of the personality of a chronic juvenile offender: shotgun Joe, a chronic offender who has become acclimated to his prison environment. Depicts his life in prison and explores important influences on his life. Instructor's guide is provided.

□ *Issues in Juvenile Delinquency: Delinquency-Prevention and Treatment*. 28 min., color, 1977. Producer: Jason Films. Distributor: MTI Teleprograms.

Describes the deterrent effects of several juvenile treatment programs in various locations throughout the country: The juvenile diversion program in Berkeley, California, (sponsored by the police department); The Minnesota State Training School; and a community-based corrections program in Pittsburgh, PA., which places chronic and problem offenders in the home of a family that has had a high success rate with those children considered to be incurable delinquents. The development of more effective rehabilitation programs is urged. An instruction manual and booklet are included.

□ *Issues in Juvenile Delinquency: Delinquency-The Process Begins*. 28 min., color, 1977. Producer: Jason Films. Distributor: MTI Teleprograms.

Examines the cases of two juveniles charged with similar offenses who receive different responses from the juvenile justice system; the effect of key decision makers on the lives of the juveniles is explored. The relevance of parental influence and punishment objectives in the sentencing decisions are examined, and the fairness of such decisions are questioned. Instructor's guide is provided.

□ *Issues in Juvenile Delinquency: Delinquency-Street Violence*. 28 min., color, 1977. Producer: Jason Films. Distributor: MTI Teleprograms.

Studies delinquency among older adolescents;

emphasizes the increasing trend toward violent crime among the teenage offenders and the influence of gangs on juvenile crime.

□ *Juvenile Court*. 144 min., b/w, 1973. Producer: Frederick Wiseman. Distributor: Zipporah Films.

This unvarnished documentary, shot in Memphis, Tennessee, shows the day-to-day activities of a juvenile court that processes 17,000 complaints each year.

The processing of some of these complaints is followed, in part, from initial entry into the system to the ultimate disposition. Drug addiction, armed robbery, prostitution, incest, child molesting, child neglect and child bearing are among the charges heard by Judge Kenneth Turner, the sole judge of the juvenile court of Memphis and Shelby County, Tennessee. Scenes include: conferences among parents, social workers, lawyers and young offenders, interviews with psychologists, and meetings in the Judge's Chambers. The focus of the film is on the individuals involved, but in watching them one learns much about the procedures of the juvenile justice system.

□ *Juvenile Delinquency-It's Up To You*. 19 min., color, 1978. Director: Ron Underwood. Producer: Barr Films Distributor: Barr Films.

Juvenile delinquents discuss their motivations, feelings and experiences. Their candid comments are interwoven through the story of a burglary in which the veiler is the burglar who experiences arrest, booking, trial and detention in a juvenile facility. The comments of the offender describe juvenile law and the differences between adult and juvenile processes. This film is intended for a junior high audience.

□ *Juvenile Justice-Why Can't I Go Home Now*. 28 min., color, 1975. Producer: Trikon Productions. Sponsor: San Diego County Bar Association. Distributor: Harper & Row Media.

Relates the story of an uncooperative girl who was taken into custody for shoplifting and her experiences with the juvenile justice system. Includes a description of her detention in a county girl's camp and the help she received from a camp counselor.

□ *Kids With Problems: One Community's Response*. 29 min., b/w, 1973. Producer: Division of Broadcasting of Continuing Education, The Pennsylvania State University, in cooperation with the State College, Pennsylvania branch of the American Association of University Women. Distributor: Pennsylvania State University.

Details the work of the Centre County Youth Service Bureau, an agency comprised of citizen volunteers which offers alternatives to institutional confinement of youthful offenders. Emphasis is on prevention of delinquency rather than an authoritative punitive process.

□ *Law and the Juvenile: It's the Law*. 17 min., color, 1978. Producer: Ron Underwood. Distributor: Barr Films.

Susie wants to earn enough money to buy a moped. She finds a job only to discover that she needs a work permit. She is convinced that laws only work against teenagers. When she finally earns enough money to buy a moped and it breaks down three days later, she finds out how the law can work for her rather than against her.

□ *Law and the Juvenile: Joy Ride-an Auto Theft*. 13 min., color, 1978. William Crain.



From "Delinquency: Prevention and Treatment", (MTI Teleprograms)

Distributor: Barr Films.

Two teenage boys decide to "borrow" a friend's car for a short ride. Delighted with their new found freedom, they persuade their girlfriends to join the fun and drive to the mountains. In their hurry to get the car back, the driver exceeds both the speed limit and his driving capabilities. A police car takes up the chase, but a twisting mountain curve quickly transforms the joy ride into a nightmare.

□ *Law and the Juvenile: Juvenile Delinquency-It's Up To You*. 19 min., color, 1978. Producer: Ron Underwood. Distributor: Barr Films.

Teenagers who have broken the law discuss their motivations, feelings, and experiences under the juvenile code. The comments of the juvenile offenders describe the processes of juvenile law, point out the differences between juvenile and adult processes, and provide information about our responsibilities to ourselves, our friends, and society.

□ *Locked Up, Locked Out*. 30 min., color, 1973. Producer: Isaac Kleiman for CBS News. Distributor: Carousel Films.

Examines the system of justice for youthful offenders from poor families and records a 10-year-old boy's experience at a children's treatment center in Atlanta. This institution inherits all the characteristics of an archaic prison, for example, inadequate rehabilitation and education programs.

□ *Los Gamblers - The Young Pickpockets of Bogota, Colombia*. 29 min., color, 1978. Director: Tom Rook. Producer: Karl Holmider. Distributor: Salesian Missions of St. John Bosco.

Documents a new experimental method for dealing with runaways and castaways currently being used with a high degree of success in Colombia.

□ *More than Just a Place to Come*. 20 min., color, 1975. Producer: Mitchell Gehhardt Film Company. Distributor: MTI Telegrams.

A documentary investigation of school violence and vandalism - causes, effects, and programs for change in elementary, junior high, and high schools.

Records scenes surrounding a tragic murder on a school playground and two quarters of a million dollar school arson fires: students (elementary through high school), teachers, parents, administrators, judges, and police talk about the atmosphere of fear and hostility in schools and then demonstrate what can be done to bring peace and tranquility back into the classroom.

□ *Nobody Coddled Bobby*. 14 min., color, 1978. Producer: CBS News "60 Minutes". Distributor: MTI Telegrams.

Examines the juvenile detention system through investigation of the case of Bobby Nertor, a 17-year old with a juvenile record made up of minor crimes and status offenses. At his parents' request, he was placed in Camp Hill, Pennsylvania Correctional Institution to "teach him a lesson" - 4 1/2 months later, Bobby hanged himself after being raped by adult inmates.

□ *On the Run*. 27 min., color, 1976. Producer: Richter McBride Productions. Distributor: MTI Telegrams.

Examines the question of why kids run away. Runaways discuss situations they faced at home, and what they expected to find. Also shows the youth facilities where runaways can turn for help.

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□ *One Step Ahead* 28 min., color, 1975. Producer: American Image Film. Distributor: MTI Teleprograms.

Explores the various types of emotional crisis situations, and presents viable solutions based on the degree of violence involved. Filmed in actual patient care facilities, it presents 3 main goals of crisis control: to deal humanely with the disturbed person without causing emotional trauma; to not cause injury or physical pain; and to control the crisis by always bringing "one step ahead" of any situation. Included are the verbal control response, the simple physical "basket hold" form of restraint, and the "basket hold and takedown" method for controlling extremely violent patients.

□ *Project Aware*, 33 min., color, 1976. Producer: Project Aware. Distributor: Project Aware.

A film of a live presentation to over 1,000 high school students in which an ex-felon and juvenile offender describes his mistakes and his past experiences with the criminal justice system.

The speaker stresses the current high rates of juvenile delinquency and reviews the rules that petty thievery, bad associations, drugs, and alcohol play in juvenile delinquency. The arguments for and against drug use are reviewed. Slides showing the conditions inside a federal penitentiary are also presented.

□ *Project Aware*, 27 min., color, 1978. Producer: David Crawford. Distributor: Perennial Education.

David Crawford, an ex-felon, relates his own mistakes and past experiences as a former juvenile offender. "Project Aware" is his effort toward communicating with young people on a personal level to attack a complex social problem: juvenile delinquency and crime.



From "Project Aware" (Perennial Education)

□ *Project Pride—A Positive Approach to Vandalism* 17 min., color, 1976. Producer: D.W. Parker. Distributor: Larian Productions.

Describes a vandalism prevention project that relies on students' pride in their school. Aimed at elementary school administrators.

See also: *Take A Little Pride*.

□ *Runway Story* 19 min., color, 1978. Director: Marc Wallace. Producer: WNET. Distributor: Film Incorporated.

A unique approach to keeping delinquent and delinquent-prone teenagers from a life of crime. The juvenile Awareness Project at Rahway State Prison brings teenagers to the prison to learn what confinement is really like.

□ *The Reluctant Delinquent* 24 min., color, 1977. Producer: Ira Eisenberg in cooperation with the San Francisco (CA) Medical Society. Distributor: MTI Teleprograms.

Examines the high correlation between learning disabilities and juvenile delinquency. Presents a positive case history of what can be done to help young people with undiagnosed learning disabilities and to direct them out of the criminal justice system.

□ *Requiem for Tina Sanchez* 23 min., color, 1976. Producer: NBC-TV. Distributor: Films Incorporated.

Tina Sanchez was a 15-year old girl who left her home in a small town in upstate New York, came to New York City, became a prostitute, and was found with her throat cut, murdered by her

pimp. Her case is one of several treated in this documentary. Teenage runaways who have been apprehended by police are interviewed to determine their motives for leaving home, for coming to the city, and for becoming prostitutes. Other interviews are conducted with families and friends of runaways and police officers who have handled many such cases. Members of New York City's runaway squad describe the work they do, how they go about identifying and apprehending a runaway, finding her family, and sending her home. They talk about the pimps who seek out young girls who are obviously new to the city, take care of them, turn them into prostitutes, and severely punish them if they try to get out. The problems of finding runaway squads are emphasized, very little money is made available to finance efforts to locate and return runaway girls. The problem has a very low priority in the police budget.

□ *The Runaway Problem* 27 min., color, 1979. Producer: Miller Productions. Distributor: Centron Films.

Portrays young people and parents struggling with separation and alienation brought about when a child runs away from home. The stories interweave young people telling about life on the street, parents relating their feelings of anguish and helplessness, and the Peace of Mind Hotline volunteers who open doors of communication between parents and runaways.

□ *Runaways* 24 min., color, 1976. Producer: Little Red Filmhouse. Distributor: MTI Teleprograms.

A "documented fiction" film depicting the plight of two runaway girls, one who ran away from home for the first time and one who has done it several times. Their relationships with

store security personnel.

Designed for elementary and, possibly, junior high school students.

□ *Solutions to Vandalism*, 35 min., color, 1978. Director: Dirk Wales. Producer: Rainbow Productions. Distributor: Perennial Education, and Harper & Row Media.

Shows what several communities across the country have done about the problem of vandalism.

Depicts how six different communities have confronted willful destruction and violence in their areas. Pittsburgh, PA, where school children are involved in vandalism patrols; Seattle, Wash., where a student vandalism committee conducts hearings on cases of vandalism; Los Angeles, Calif., where a school principal involved parents and teachers in an antivandalism campaign; Billings, Mont., where students were given a chance to work in the cafeteria, office and library in order to instill in them a sense of responsibility in an effort to prevent vandalism; Wauwatosa, Wis., a vandalism awareness program, where older students talked to the younger students; and in Berrien County, Mich., where a peer group counseling program is used to counteract vandalism.

□ *Squires of San Quentin* 30 min., color, 1978. Producer: J. Gary Mitchell. Distributor: MTI Teleprograms.

Shows a group of juvenile delinquents in workshops led by the Squires, an organization of long-term inmates in San Quentin State Prison (Calif.) committed to diverting hardcore juvenile offenders from the criminal spiral.

Through discussions about the alternative to future incarceration, the Squires educate the juveniles concerning the nature of life in San Quentin and emphasize that sentence to such a prison is the unavoidable end-product of criminal conduct. The film shows the changes in attitude that occur in the young people during the 3-week workshop, the confrontation and emotional conflicts, and discussions of the positive alternative the inmates wished they had selected. Prison violence and homosexuality are underscored.

□ *Street Gang—Challenge For Law* 20 min., color, 1978. Producer: Charles Cahill and Associates. Distributor: AIMS Instructional Media.

Focuses on street gangs, their organization, activities, symbols, and their methods of recruiting new members. Emphasizes that police strategy to control gangs must be based on an understanding of gangs.

□ *Take a Little Pride*, 10 min., color, 1976. Producer: D.W. Parker. Distributor: Visucom Productions.

Stressing the fact that their school belongs to them, Project Pride shows how elementary school children can take care of their school by having pride in it. Aimed at elementary school children.

See also: *Project Pride—A Positive Approach to Vandalism*.

□ *Tattooed Traits* 88 min., color, 1978. Producer: Nick Broomfield and Joan Churchill. Distributor: Churchill Films.

Shows life in a California prison for youthful offenders, recording the pressure and intensity of an enclosed space, a life totally without privacy. Shown are the security measures, the meaningless arguments, the rituals and retreats into private realities, indoctrination, training and education. Concentrates on five prisoners as they do their time.

□ *The Theft*, 25 min., color, 1975. Producer: Little Red Filmhouse. Distributor: MTI Teleprograms.

A documented story about a jobless youth who agrees to go along on a burglary with an older boy. Designed to start discussion about the influence of older peers on involvement in illegal activities.

Intended for upper elementary school, junior high, and high school students.

□ *This Child Is Rated X*, 50 min., color, 1971. Producer: Martin Carr for NBC News. Distributor: Films Incorporated.

NBC news White Paper on juvenile justice narrated by correspondent Edwin Newman, which focuses on how children, most charged with status offenses, are sentenced to correctional institutions.

Emphasizes the manner in which juveniles are treated in juvenile correctional facilities and boys' and girls' schools, as well as the kinds of disciplinary punishment meted out by institution staff and officials. Concentrates on practices and

conditions at Chicago's Cook County jail, where juvenile offenders are held pending trial, the Indiana boys' and girls' schools, and El Paso, where juveniles can be committed to an institution, without a hearing or benefit of attorney, on the basis of an "agreed judgment" signed by the parent which attests to the fact that the child is a delinquent and should be placed in an institution. Includes interviews with children sentenced to these institutions, those recently released, parents, legal aid lawyers, caseworkers, and correctional administrators.

□ *Trouble with Tommy*, 10 min., color, 1977. Producer: Creative Enterprises. Sponsor: Idaho Law Enforcement Planning Commission. Distributor: Harper & Row Media.

The story of a young boy, Tommy, who gets caught shoplifting. Filmed from the child's point of view, it is designed for showing in elementary school children.

□ *Truant*, 29 min., color, 1975. Producer: Robin Miller. Distributor: Pennsylvania State University.

Rural and urban students explain why they are truant. Clyde Weiner, head of pupil accounting for the Pennsylvania Department of Education, provides insight into the truancy problem. Proven practical solutions: environmental plans at the elementary level, interim adjustment programs in junior high school, social restoration in the inner city, post-tech opportunities for high school students, and improved guidance at home and at school.

□ *The Tunnel*, 25 min., color, 1974. Producer: The Little Red Filmhouse. Distributor: MTI Teleprograms.

Discusses attitudes of police, school administrators, parents, and peers to gang violence. Based on the documented story of a 14-year old who is cornered by a gang and stabbed one of its members. The viewer follows his day as pressures build up around him and lead to another act of violence.

□ *Vandalism—The Mark of Immaturity* 12 min., color, 1977. Producer: Charles Cahill and Associates. Distributor: AIMS Instructional Media.

Points out the causes and consequences of malicious destruction of property in an attempt to reduce the incidence of vandalism. Designed for an adolescent audience.

□ *Vandalism—What and Why?* 12 min., color, 1973. Producer: FilmFair Communications. Distributor: FilmFair Communications.

A group of racially mixed students discuss the causes of and solutions to vandalism.

Among the causes of vandalism mentioned are the need for attention, parental indifference, revenge, broken homes, and frustration. The solutions presented include more community involvement, counseling, alternative constructive activities, and fostering a sense of pride in community buildings through juvenile participation in area projects. In addition, interviews with officials and others involved in the problem present the cost of vandalism, and emphasize such causes as the survival atmosphere in some schools and the lack of community pride. Produced for upper elementary and junior-high school audiences.

□ *Violent Youth—The Unmet Challenge*, 23 min., color, 1975. Producer: Dan Klugherz. Distributor: Harper & Row Media.

Investigates the difficulties encountered in correctional treatment of violent youths, and explores such topics as the causes of violent behavior, factors affecting treatment outcome, and the youths' attitudes.

The two most common views on treatment are outlined by means of interviews with police and juvenile corrections administrators. On the one hand, some advocate punishment and protection of society as the best means of treating violent youths; at the same time, a rehabilitative model is advocated by many. Through an investigation of a specific correctional institution for seriously delinquent youths—the Goshen facility in New York State—an overview of the treatment issues and probes is provided. Of particular interest are the several interviews with delinquent, violent youths themselves, which highlight the youths' casual attitudes toward violence and crime, their views on institutional treatment, and the personal experiences which may have led to their violent behavior.

□ *Walkin' Too Slow*, 26 min., color, 1976. Producer: Bill Pace. Sponsor: Michigan Department of Social Services. Distributor: Bandanna Media, Inc.

Six young people who are or were runaways relate their personal experiences in crisis centers, juvenile court, youth homes, and on the streets.

In addition to revelations by the runaways themselves, various personnel from the juvenile justice system and supporting organizations are interviewed. A representative of the national runaway switchboard in Chicago describes the services they provide which include temporary housing, legal aid, and youth advocacy. The director of National Youth Alternatives sees youth as the victim of the runaway problem and feels that incarceration will not stop runaways. A couple of typical cases handled by the Detroit police youth bureau are reviewed. One young runaway advises troubled youth to first try and voice their opinions and problems to their parents before running away, but goes on to say that if this attempt achieves no results, then the youth has a right to run away.

□ *Whatever Happened To Mike?* 12 min., color, 1979. Director: Lawrence A. Williams. Producer: Lawren Productions. Distributor: Lawren Productions.

A six-year follow-up of the 17-year old non-reader featured in the film *IF A BOY CAN'T LEARN*. Although he still can't read very well, Mike is a success, thanks to the impact of caring teachers on his life. Earlier he had been a behavior problem, in danger of being kicked out of school. He thought he was "dumb" until trying slowed otherwise. Today Mike operates complex machinery in a lumber mill, is a valued employee, a responsible family man, youngest member of the Sheriff's Police, a good citizen.

□ *Why We Take Care Of Property—The Planet of the Ticklebops*. 12 min., color, 1975. Distributor: Learning Corporation of America.

The concepts that taking care of property is everyone's responsibility and that our person's actions influence another's are emphasized with tongue-in-cheek humor in this animated film aimed at elementary school audiences.

□ *You Be The Judge* 15 min., color, n.d. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Shows three incidents of juvenile criminality of status offenses, then asks the viewer to judge the cases before the disposition is revealed.

Two minors are caught shoplifting, a young truant is caught, and a junior-high drug sale is halted in progress. The dispositions seem to reflect the message that repeated offenses are dealt with harshly. The truant and the drug dealer were committed to the youth authority while the first-time shoplifters were released. Directed towards a young high school and junior high audience.

□ *Young Computers—Prison in the Streets*. 36 min., color, 1972. Producer: ABC News Distribution. Xerox Films.

Documents the trend toward community-based corrections for juveniles, exploring several types of community programs and highlighting programs now in use in California and Massachusetts.

Examines several problems found in the institutional correctional system and portrays a variety of alternatives, such as foster homes, group homes, halfway houses, and community volunteers which are being found for young offenders. Actual group sessions in these community facilities and activities in which group home staff and residents participate are presented. The film also aims the viewer of a California probation officer, probes the high cost of institutional care, and presents the objections of some persons to community based corrections.

□ *Youth Terror—The View From Behind the Gun*. 48 min., color, 1978. Producer: ABC News. Distributor: CRM/McGraw-Hill Films.

New York City and the surrounding metropolitan area serve as the backdrop against which the dramatic increase in juvenile crime is examined; the reasons for its high concentration in low-income urban areas are explored, and young people involved in criminal activity are allowed to tell their own story. Candid interviews with young gang and non-gang members and their parents explore the causes, conditions, and results of juvenile violence. In contrast to the often unintelligible delinquent commonly depicted on television and in the movies, these youths are relatively bright, articulate, street-wise, and well aware of who they are, what they are involved in, and where they believe they are going.

Various up-offs to stolen and altered vehicles are shown, and cars in incriminate abandoned autos are taught, particularly identifying marks and possible evidence. Sources of information for police officers investigating a stolen auto case are reviewed, including Federal Bureau of Investigation Information Systems and the National Auto Theft Bureau, which provides information and experts for police. Confessions concerning the theft of an auto are reviewed, including the possibility that an owner may abandon and stop his own vehicle in order to collect the insurance on it. Techniques for pillow and access of the thief, since it has been determined that the car is stolen, are demonstrated.

□ *Behavioral Simulation Modules—Cops in Cops*. 5 min., color, 1975. Producer: Southern Illinois University. Distributor: MTI Teleprograms.

Part of a series of 27 dramatic film episodes, presented in six parts, which attempt to directly involve the student in situations he will encounter on the street, so he can analyze both the situation and his feelings about them before he must deal with them in the real world. The film set is accompanied by a narrator on's guide and a "train the trainer" program to help the instructor achieve the desired training goals. *Cops in Cops* deals with situations in the police department, and presents vignettes on the supervisor who will not listen to suggestions, or who constantly places the blame on one officer, or who does not specify duties, or who accuses hostility from subordinates.

□ *Behavioral Simulation Modules—Stereotypes*. 5 min., color, 1975. Producer: Southern Illinois University. Distributor: MTI Teleprograms.

Presents situations police officers will encounter involving blacks, motorcycle gangs, demonstrators, and homosexuals.

□ *Behavioral Simulation Modules—Traffic Stop*. 1, 5 min., color, 1975. Producer: Southern

Focuses on such subjects as stopping the wife of an important local politician, dealing with hate or sarcastic drivers, the drunken driver, and handling a woman who threatens to accuse the officer of sexual abuse.

□ *Behavioral Simulation Modules—Traffic Stop, 2*. 5 min., color, 1975. Producer: Southern Illinois University. Distributor: MTI Teleprograms.

Covers such topics as the woman who offers sex in exchange for ignoring a violation, the driver who pleads to be let off, stopping an old buddy, the young "hippie-type" driver, and hostility from an arguing couple.

□ *Burglary In Progress*. 10 min., color, 1974. Producer: SRS Productions. Sponsor: Maryland Law Enforcement Officers Inc. Distributor: MTI Teleprograms.

Outlines basic approaches and procedures for the patrol officer who comes across a suspicious situation or who must participate in a search at the scene of an actual or suspected burglary in progress. Proper search strategy is depicted and described by a narrator. The importance of a thorough, methodical, quiet, and alert search is emphasized. Different officers should retrace the steps of those who preceded them, doublechecking to ensure that nothing was overlooked. Searches of residences and larger buildings are covered. A review is provided through true and false questions on important points treated in the film. Discussion guide available.

□ *Chimel: Search Incident to Arrest*. 8 min., color, 1974. Producer: California Attorney General's Office. Distributor: AIMS Instructional Media Services.

Interprets the U.S. Supreme Court decision in the case of *Chimel vs. California* that has been tested in the courts for a number of years. Outlines a few well established exceptions and examines what may not be permitted in cases of search incident to arrest.

□ *Code 3 Driving*. 20 min., color, 1972. Producer: Woroner Films. Distributor: MTI Teleprograms.

Looks at the various factors regarding use of high speeds during emergencies. Emphasizes officer's responsibility as a driver, a need for high speed experience on highways and residential streets, and an obligation to understand the physical laws governing the control of a vehicle.

□ *Combating Street Culture*. 23 min., color, 1979. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Demonstrates the importance of training and timing in making "quality" arrests and avoiding

charges of entrapment. Follows a decoy unit at the NYPD Street Crimes Unit (SCU), an LEAA exemplary project, to illustrate how a department can set up and effectively use a similar program to deter robbery, muggings, assaults, and other violent crimes against persons in a city's streets. A manual accompanies the film.

□ *Confessions, Part 1—Miranda Warnings—When, Where, and How*. 34 min., color, 1975. Producer: California Office of the Attorney General. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Detailed examination of the circumstances under which pretrial statements made by a suspect or defendant may be used by the police as evidence in court. Three different police interrogative situations are re-enacted to illustrate when a policeman must advise a suspect of his right against self-incrimination. The two situations requiring a Miranda Warning—when a suspect is deprived of freedom of action or is in custody—are also carefully defined. The importance of the type of police questioning—general, investigative or accusatory—and the place of questioning in determining whether or not a suspect should be "read his rights" is also emphasized. In addition, the exceptions to the Miranda Warning requirement are cited. A separate training manual accompanies this film.

□ *Confessions, Part 2—Waiver of Rights*. 27 min., color, 1972. Producer: California Office of the Attorney General. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Detailed examination of what constitutes a "voluntary, knowing, and intelligent" waiver of a suspect's right against self-incrimination. Analyzes possible defense objections to confessions obtained after the suspect has waived his rights to remain silent and to speak to an attorney. The issues discussed include the need for subsequent admission of the Miranda Warning to cover subsequent interrogations, the validity of a waiver of Miranda Rights when a suspect is under the influence of alcohol, drugs, or narcotics, and the ability of a minor to waive his rights. Also considered are the types of behavior in words which may indicate a suspect's desire to invoke his fifth amendment privilege. A separate training manual accompanies this film.

□ *Confessions, Part 3—Voluntary Confession—Scope and Effect*. 17 min., color, 1972. Producer: California Office of the Attorney General. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Detailed examination of possible challenges of the "voluntariness" of a suspect's confession. Different contexts are discussed in which the issue of voluntariness has been raised. They include confessions by a minor; promises of leniency; confrontation of a suspect with evidence against him (including the confession of a co-suspect); the use of deception as an interrogation technique; and the recording of confessions or admissions without the suspect's knowledge. Also considered is the admissibility of evidence which is voluntarily provided by one suspect against a co-suspect. A separate training manual accompanies this film.

□ *Cool Place/Hot Car*. 18 min., color, 1975. Producer: William Boove Productions in cooperation with Santa Ana (CA) P.D. and L.A. County Sheriff's Dept. Distributor: MTI Teleprograms.

Aims to motivate law enforcement officers in practice aggressive auto theft detection. Shows the how and why of commercial auto theft, a commercial auto thief, an actual VW conversion job, and a DMV registration scam.

□ *Courtesy Performance*. 25 min., color, 1979. Producer: Woroner Films. Distributor: MTI Teleprograms.

Complete examination of patrol officer's role in the courtroom. Points discussed include physical appearance and demeanor, preparation, use of notes and reports, relationship with prosecutor, relationship with and tactics of the defense, proper verbal and nonverbal communications, and role function and witness relationship with the judge and jury.

□ *Cruel In Progress*. 24 min., color, 1972. Producer: Woroner Films. Distributor: MTI Teleprograms.

Presentation of three converging scenes—process events to illustrate proper patrol methods, treating the problem of handling a crime in progress from the viewpoint of the nature of its discovery. In one situation, a civilian discovers a burglary in progress. In another, the officers come upon a armed robbery during routine patrol. In the last, a civilian informs the

Investigative and Patrol Functions

□ *Abandoned Stolen*. 10 min., color, 1978. Producer: Professional Arts. Sponsor: California Highway Patrol. Distributor: Charles S. MacCormac Productions.

Teaches police officers how to determine if abandoned cars are stolen. Points out the many details an officer should look for when he suspects that a car has been stolen and abandoned, including foot prints or tire tracks in the general area, fingerprints, signs of evidence inside the car.

□ *Accident Investigation, Part 1*. 22 min., color, 1974. Producer: Woroner Films. Distributor: MTI Teleprograms.

The first of a three-part training film series for police accident investigators. The staging of an accident with injuries sets the stage for the investigation. Describes the characteristics of a good accident investigating officer. Discusses priority duties of the officer upon arrival at the scene, the classification of accidents, and charting the staged accident. Also delves into equipment, vocabulary and how to determine traffic conditions and speed traveled.

□ *Accident Investigation, Part 2*. 22 min., color, 1974. Producer: Woroner Films. Distributor: MTI Teleprograms.

The second part of a three-part training film series for police accident investigators. Reviews arrival procedures and covers attendance to the injured, the reasons for the accident, contributing factors, fault determinations, preserving physical evidence and the first contact with witnesses. Also presents a detailed study of each phase of the accident, starting with the "point of possible perception" and concluding with the "final testing place".

□ *Accident Investigation, Part 3*. 27 min., color, 1974. Producer: Woroner Films. Distributor: MTI Teleprograms.

The third part of a three-part training film series for police accident investigators. Covers the interviewing of accident participants and witnesses and methods of street marking, including: position marking; point of impact analysis; measuring skidmarks; using the nomograph; and mea-

asuring speed and course. Also discusses taking photographs, accident reconstruction analysis, vehicle evidence and clearing the wreckage.

□ *After the Game (Pittsburgh Police Film Series)*. 9 min., b/w, 1963. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

On a call from a neighbor, the police investigate a loud party. The police arrest a group of boys for "hunting a disorderly house," enter the house without a warrant and search the basement. They find glue and accuse the boys of sniffing it.

□ *Awash—Tool of Terror*. 11 min., color, 1976. Producer: Ten-33 Productions. Distributor: MTI Teleprograms.

Warns officers to be on their guard when responding to suspicious requests for assistance because an ambush may be in store for them. Suspicious circumstances allude to a refusal to give a name or call-back number when requesting assistance. Officers are urged to use caution because their ambushers may well be highly trained and heavily armed.

□ *Aggressive Patrol*. 10 min., color, 1974. Producer: SRS Productions. Distributor: MTI Teleprograms.

Stresses how the alert officer can discourage crime through the use of random patrol, field inquiries, and good relations with businessmen and residents on the beat. Emphasizes proper handling of field inquiries—in terms of developing good public relations and increasing the officer's own safety. Covers the officer's responsibility regarding "attractive nuisances" and other neighborhood hazards.

□ *Auto Theft*. 25 min., color, 1976. Producer: Woroner Films. Distributor: MTI Teleprograms.

Educates police officers about the various methods used by thieves to conceal the fact that an automobile is stolen. Common tools used in theft are shown, and ways in which officers can recognize the marks that they make at the scene.

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police of a situation which is occurring to her displeasure — a voyeur in her yard. The manner in which a crime in progress comes to the attention of police is important to the procedure used in dealing with the situation. Cooperation among various police elements and containment of the situation are stressed in the film.

Custodial Arrest—Search and Seizure. 10 min., color, 1974. Producer: Studio 12 Filmmakers. Distributor: Studio 12 Filmmakers.

Discusses the legality of a police officer searching a suspect and seizing evidence of a crime after the suspect has been placed under custodial arrest. A valid custodial arrest (that is, one in which the arrestee will be booked at the police station) gives the police officer the option of a full search in the field, not just a "pat-down". Evidence not related to the cause of the arrest is legally admissible.

David. 10 min., color, 1977. Producer: Ron Ellis. Distributor: Phoenix Films.

Based on a tragic case of mistaken identity reported in the Los Angeles Times in 1974. A sniper is reported firing on motorists on a Los Angeles freeway. David, a young deaf mute, is strolling down the street, unaware of the intensive hunt going on around him. Several times his path crosses that of our squad as it combs the area. As David meanders onto a freeway overpass to look at the passing cars, two policemen get out of their vehicle and approach him from behind. When he doesn't acknowledge their calls, they draw their guns, turning a routine incident into a tragedy.

Death Notification. 30 min., color, 1977. Producer: Harper & Row Media. Distributor: Harper & Row Media.

This police training film through reconstructed actual examples, presents the steps of making a death notification. According to the film, the three things that a police officer should remember in delivering a death notice are strength, support, and structure. Breaking the news slowly and building the person up to the news is very important, as are in imparting the news, the officer cannot "drop the bomb" and run, the film says, because that can prompt unpredictable behavior in the bereaved.

Defensive Driving Attitudes. 20 min., color, 1971. Producer: Women's Films. Distributor: MTI Teleprograms.

The story of an easy-going police officer who is killed in an automobile accident. Follows the accident investigation officer as he covers areas such as responsible driving attitudes, anticipation of emergencies, and tunnel vision.

Discretionary Decision Making. 20 min., color, 1973. Producer: Golden State Films. Sponsor: California Peace Officers Association. Distributor: California Peace Officers Association.

Presents ten diversified situations that can confront an officer in his tour of duty and poses questions as to the right decision to be made in each case. Each vignette shows the action up to the point where the officer should make his decision, but no decision is made in the film. The film is made to be stopped after each situation for discussion on the right course of action. Both "routine" and potentially dangerous situations are included.

Drive For Safety. 8 min., b/w, 1968. Producer: Goodyear Tire & Rubber Company. Distributor: Goodyear Tire & Rubber Company Public Relations Library.

Documents the methods and training course which the Baldwin Park, CA, police driver training program uses to teach policemen the fundamentals of safe and effective patrol car driving. Not solely a pursuit driving film; agility and coordination combined with speed factors are areas stressed.

Driving Under The Influence. 10 min., color, 1975. Producer: SRS Productions. Distributor: MTI Teleprograms.

Emphasizes how to spot the intoxicated driver, pull him over, and secure necessary evidence of the offense. Stresses how to obtain and report evidence that will "stick" without depending on chemical tests for anything more than corroboration at the scene.

Drugs And Evidence. 22 min., color, 1975. Producer: K. Smith, R. Cullaher. Distributor: AIMS Instructional Media.

Considers the officer's role in gathering the legally necessary and acceptable physical evidence required to support prosecutions for drunk

driving and narcotics use. Also involved are certain violations of the alcoholic beverage control act. Areas discussed include the police officer's duty to explain the implied consent law and the inapplicability of Miranda Rights, the administration of chemical tests, the definition of narcotics possession, the substitution of non-narcotics for a restricted dangerous drug, and the officer's powers in relation to a known or suspected addict. Evidentiary requirements needed to prove the knowing sale of alcoholic beverages to minors and the sale of alcohol to an obviously intoxicated person are also explained. A training manual accompanies the film.

The Emergency And Consent Search. 18 min., b/w, 1974. Producer: California Attorney General's Office. Distributor: AIMS Instructional Media Services.

A roundtable discussion of consent searches, emergency searches, and photographic identification of suspects. Emphasizes accurate, precise report writing by police officers.

Entrapment. 12 min., color, 1975. Producer: Studio 12 Filmmakers. Distributor: Studio 12 Filmmakers. Purchase: \$130. Rental: \$35. Presents the concept of entrapment; three examples are given that illustrate the right and wrong ways for undercover agents to set up arrest situations.

The examples that are given involve drugs, prostitution, and theft. Each example plainly shows an entrapment situation followed by legally acceptable police procedure. Each example is followed by a brief discussion. At the end of the film, the finer points are clarified in the light of the examples.

Emergency Searches, Part 1: Threats To Life And Property. 31 min., color, 1974. Producer: California Office of the Attorney General. Distributor: AIMS Instructional Media.

Depicts and defines the "exceptional circumstances" which justify a warrantless search by a police officer. Dramatized vignettes, based on actual occurrences, present the different circumstances under which warrantless police searches were conducted. The emergency circumstances exceptions to the warrant requirement examined include threats to health or life and threats to property. Also considered are searches of an unoccupied automobile and warrantless police searches after an emergency situation has ceased to exist. Following each search situation, motions to suppress evidence obtained as a result of the search are heard in a courtroom setting. In each case, the judge, in considering the motion, cites prior case law and judicial decisions as precedents to his ruling.

Emergency Searches, Part 2: Exceptions To Search. 30 min., color, 1974. Producer: California Office of the Attorney General. Distributor: AIMS Instructional Media.

Depicts and defines exceptions to the warrant requirement for police searches. Dramatized vignettes, based on actual occurrences, present the different circumstances under which warrantless police searches were conducted. Considers situations involving emergency hot pursuit of a fleeing felon and exceptional circumstances presented by bomb and homicide investigations. Following each search situation, motions to suppress evidence obtained as a result of the search are heard in a courtroom setting. In each case, the judge, in considering the motion, cites prior case law and judicial decisions as precedents to his ruling.

Evoc—Emergency Vehicle Operations Course. 17 min., color, 1963. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Covers the high speed emergency driving techniques taught at the California Highway Patrol academy driver training facility. The evoc patrol car operations course involves classroom instruction plus four phases of "on the track" practical training. The first phase consists of a ride with the instructor at the wheel to demonstrate the vehicle capacity, a study solo run on the high-speed course, and student skid control practice on a track made slippery with water and oil. The second phase concentrates on student cornering and "s" turns on the high-speed course. Phase three includes practice on simulated pursuit and "code three" (accident) runs. The fourth and final phase is the "check ride".

Felony Vehicle Stop. 10 min., color, 1975. Producer: Ten-33 Productions. Distributor: MTI Teleprograms.

Shows an officer responding to a silent alarm at a bank. His careless approach to the call costs him his life and motivates the viewer to the importance of being alert in dangerous situations.

The scene is then replayed and the officer methodically plans his approach and uses proper communications as he apprehends his bank robbers. The film then proceeds to give detailed information on pull-over techniques, back-up utilization, handcuffing, searching, transportation of suspects.

Field Interviewing. 24 min., color, 1974. Producer: Women's Films. Distributor: MTI Teleprograms.

Discusses interviewing in interrogation from the standpoint of legal issues. Shows officers interviewing witnesses in an attempt to solve what appears to be a retail store armed robbery which has led to murder. Covers the need to establish proper involvement, problems with witnesses, communication techniques, and other skills.

Field Notetaking And Reports. 10 min., color, 1975. Producer: SRS Productions. Distributor: MTI Teleprograms.

Stresses the importance of prompt, accurate, detailed field notetaking and clear, well organized reports. Shows that even the most astute officer can be a second-rate policeman if he doesn't master consistent, thorough follow-up techniques. Also covers techniques of sketching.

Field Problems. 25 min., color, 1973. Producer: Women's Films. Distributor: MTI Teleprograms.

Discusses the officer's responsibility in a number of situations which occur routinely in patrol: Pursue-snatching, suspicious auto pullovers, suspicious persons, and drunkenness. Other topics covered include dealing with female rape victims, juvenile investigations, and the handling and interviewing of witnesses to crimes. The importance of officer conduct to good police-community relations is stressed. Other subjects touched upon are the problems of and procedures for a one-man patrol car and the need for clear, complete and concise police reports.

Forceful Entry, Part 1: Knock And Notice. 22 min., color, 1975. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Covers the basic requirements for compliance by police officers with knock and notice statutes before effecting a forcible entry into a dwelling.

Starts out with a clear explanation of the steps that police officers must take when they have reason to enter a dwelling to effect an arrest or execute a search warrant. Identifies themselves as police officers; demand admittance; and, explain their purpose. Only after their demand for admittance is refused, by action or inaction, may they forcibly enter. In addition, if the officer wants to enter in order to make an arrest, he must have a reasonable belief that the suspect is present in order to force entry after knocking and announcing. Some mitigating factors are illustrated by vignettes. Some of these situations arise when the door is open, the door is closed but unlocked, a child answers the door, a passkey is used, or when the officers want to enter inner doors. A training manual that explains the law and contains discussion questions accompanies the film.

Forceful Entry, Part 2: Excuse And Trickery. 20 min., color, 1975. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Covers circumstances that excuse compliance with knock and notice procedures and explains when the use of trickery is legal for effecting entry by police officers.

A series of vignettes illustrate circumstances that excuse non-compliance with knock and notice requirements; these types of situations include: emergencies, perilous situations calling for immediate action, and previous or concurrent consent to enter given by a landlord or owner. Also covers the use of force or subterfuge to gain entry, such as the use of undercover apparel by the officers. A training manual that explains the law and contains discussion questions accompanies the film.

The 4th And 5th And The Exclusionary Rule (Pittsburgh Police Film Series). 80 min., b/w, 1975. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

Documentary police sequences are intercut with discussion by a panel consisting of community members, police, criminal justice students, lawyers, and led by Professor James Vorenberg from Harvard Law School. The panel discusses the legality of several of the issues raised by the documentary "events, or sequences." Issues discussed include identification and probable cause;

search and seizure, interrogation, confession and exclusionary rule of evidence.

A Forty Dollar Misunderstanding (Pittsburgh Police Film Series). 8 min., b/w, 1979. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

Shows an encounter between white policemen and the family of a black woman who called to complain that her boyfriend stole forty dollars from her. The dispute becomes more involved as the woman's daughter enters the argument.

Gun Trigger Film. 18 min., color, 1975. Producer: Gilbert Altschul Productions. Distributor: Journal Film.

There are four 4 1/2 minute films that depict typical situations the field training officer and recruit are likely to encounter "out on the street." They end without any resolution. There "trigger" engage and involve the audience and serve as a springboard for discussion. These films, packaged on a single reel, are accompanied by a leader's guide which details their use in a four-hour unit of instruction.

Henry Is Drunk (Pittsburgh Police Film Series). 7 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

The police, observing Henry's driving, tell him to get out of his car and to take a cab.

Hit And Run Investigation. 10 min., color, 1974. Producer: SRS Productions. Distributor: MTI Teleprograms.

Portrays basic approaches and procedures for handling the investigation of a felony hit and run traffic accident. Areas covered include interviewing eyewitnesses, repairing information, photographing the scene of the accident, collecting physical evidence, and various methods of "locking in" on the suspect and inspect vehicle based on the information obtained.

The Informant (Pittsburgh Police Film Series). 24 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

During the course of questioning following a riot, a black suspect offers his services as an "undercover" informant if the police will suppress his burglary charge.

Informant, Part 3: Probable Cause For Search Or Arrest. 28 min., color, n.d. Producer: J. Linear. Distributor: AIMS Instructional Media. Sponsor: LEAA.

Portrays when the informant's word can be used by itself by a police officer to obtain a search warrant, and when corroborating evidence is needed. In general, warrants can be obtained from California courts on four bases: Circumstantial evidence, valid tips from informants, police observation, and information from police channels. Training manual included.

Inside/Outside Station 9 (Pittsburgh Police Film Series). 90 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

Shows a domestic intervention, the police handling a case of hit and run, loitering youths and the consequences of one approach to a number of young men. The film shifts to Magistrate's Court where a man charged with drunkenness and convicted of disorderly conduct is dealt with; at the same session, the police identify a young man as a suspect in two burglaries while he is being arraigned for a third.

Candidates for the police force are interviewed by members of Department. The reasons for wanting to be policemen and their thoughts about themselves and their job place the film in a community context.

Investigation of a Hit And Run (Pittsburgh Police Film Series). 35 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

Two officers in Pittsburgh's station No. 9 pursue the investigation of a hit and run accident. The film follows the investigation from the initial reports, the questioning of witnesses of the 18-year old suspect, through to his girlfriend's subsequent interrogation and statement. A number of factors complicate the case: the suspect has no driver's license; he reported the car stolen; he would not confess; the girlfriend is pregnant. The police use considerable pressure on the girl and treat her eventual statement as a confession.

□ *It's Your Move Sergeant, I* 24 min., color, 1974. Producer: Warner Film. Distributor: MTI Teleprograms.

Six simulated street situations, each presenting a common supervisory problem, are presented with a discussion period rating the plays of the demonstrators.

Topics covered include: ethics, integrity, the sleeping on duty, violation of direct orders, harassment by a subordinate, and chaotic command pressures.

□ *It's Your Move Sergeant, II* 20 min., color, 1977. Producer: Warner Film. Distributor: MTI Teleprograms.

Develops decision making skills in operational and interpersonal areas. Eight simulated "street" case studies present common supervisory problems. Topics covered include: morals, ethics, morals, rules, crime by officers, racism, departmental image and public relations, and chain of command pressures.

□ *Landlord-Tenant Disputes and the Police* 27 min., color, 1974. Producers: California Attorney General's Office. Sponsor: California Office of the Attorney General. Distributor: AIMS Instructional Media.

Covers both the practical and the legal issues involved in the typical landlord-tenant conflict.

The handling of several common disputes is depicted, including situations involving verbal types of unlawful conduct on the part of the landlord (such as tenant harassment and the seizure of tenant's property for nonpayment of rent). The lawful procedure for tenant eviction through an "unlawful detainer" action is outlined, and the difference in eviction law for tenants with written leases and those on month-to-month tenancy is explained. Also defined are the landlord's obligations to his tenant. Emphasizes that the officer's objective, when confronted with a typical landlord-tenant dispute, is not to make or encourage an arrest, but to try to achieve a lasting solution to the conflict by explaining to the parties what conduct is not lawful and by suggesting alternative solutions that are lawful.

□ *Legal Discussion of a Hit and Run (Pittsburgh Police Film Series)* 28 min., h/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

Having been shown the film *Investigation of a Hit and Run*, a Harvard Law School class led by Professor Janice Vorenberg discusses the salient legal points about police investigation and interrogation, and the rights of witnesses or suspects.

□ *Legal Limitations on the Physical Seizure of Evidence* 28 min., color, 1974. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Provides guidelines for use of force in physically seizing evidence from the mouth, stomach, or other parts of a suspect's body to prevent its destruction or disposal.

Judicial decisions prohibiting the use of unreasonable force (especially choking in the case of the suspect's trying to swallow contraband) are cited and discussed. The types of permissible force identified include verbal commands, restraint, forcible removal of evidence from a hand or clenched fist, and neck holds which prevent unallowing but allow breathing. Pertinent case law is cited to show that courts have allowed a reasonable degree of force to overcome the resistance of an individual who refuses to submit to such tests. It is also indicated that the subject's refusal to participate in the scientific test is usually admissible in court as evidence of consciousness of guilt.

□ *Lifeline - Dispatcher Communications* 16 min., 1976. Producer: The Filmmakers, Inc. in cooperation with Associated Public - Safety Communication Officers (APCO). Distributor: MTI Teleprograms.

Presents the working dispatcher/communication environment in which a variety of complainant calls are received and proper dispatcher field responses are shown.

Part of a complete multi-media training program consisting of audio cassette and workbook manual, as well as the film.

□ *Linda Kelly Is Dead* 13 min., color, 1978. Producer: CBS. Distributor: MTI Teleprograms.

Follows the police investigation into the disappearance of an 18 year old college student who was abducted while hitchhiking home, and later raped and killed by her abductor.

The case study covers the initial interviewing persons investigation involving police interviews with residents and acquaintances of the victim, as

well as the later criminal investigation, including ground and helicopter searches, searches using police tracking dogs, and publications of appeals for information on the case or on unreported rape incidents.

□ *Line Up Identification Testimony* Armed Robbery 20 min., color, 1974. Producer: Warner Film. Sponsor: National District Attorneys Association and LEAA. Distributor: MTI Teleprograms.

Demonstrates the steps necessary to insure fair line ups for prosecution and law enforcement agencies, and shows the importance of several Supreme Court decisions on defendant's rights during line ups.

Using two actual line ups (one each for owner of liquor store, and one for key witness), the film shows most of the potential errors in line-up including timing, right to counsel at a "critical state," tainted and suggestive line-ups, improper composition, improper statements by law enforcement officers. Landmark Supreme Court cases dealing with line-ups are discussed and their relevance in this case is examined. The trial portion of the film provides a vehicle for demonstrating the significance of these decisions and their priorities for the prosecutor's case. It also demonstrates value of independent identification by other means.

□ *A Manifold Controversy (Pittsburgh Police Film Series)* 3 min., h/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources.

A customer feels he has been cheated out of an exhaust system by a garage owner; the police attempt to settle the dispute.

□ *Maximizing Witness Cooperation* 20 min., color, 1977. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Deals with the problems facing a police officer as he attempts to identify witnesses and secure their cooperation at the scene of a crime.

Establishes the problem of the uncooperative witness as one which affects the police officer both professionally and personally. It portrays the problem of the potential witness in a sympathetic light in order to increase the officer's awareness and sensitivity. Also presented are some nationally accepted techniques for dealing with witnesses, demonstrating correct and incorrect witness approach procedures. Additionally, the film gives the officer an opportunity to examine and assess his own attitudes toward witnesses. Discussion guide included.

□ *Narcotics-The Importance of User Recognition* 24 min., color, 1974. Producer: California Attorney General's Office. Distributor: AIMS Instructional Media.

Depicts a traffic arrest for hazardous driving that leads to prosecution for driving under the influence of drugs.

Different aspects of the arrest and subsequent trial are emphasized to bring out the fine points of California law in this area. Search and seizures and confessions obtained from persons under the influence are examined. Symptoms exhibited by persons under the influence of dangerous drugs and narcotics in this case, heroin and stimulants are identified. An instructor's guide accompanies the film.

□ *New Limits on Arrest and Search* 29 min., color, 1976. Producer: California Office of the Attorney General. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Dramatizes in four vignettes the latest restrictions upon law enforcement resulting from an expansion of the meaning of the individual's constitutional right of privacy in California.

The first vignette, "arrest in the home," concerns a stolen gun believed to be in the suspect's home. It shows that, absent exigent circumstances, arrests cannot be made in a home without a warrant, even in cases where knock and announce requirements are excused. In "trunk searches," Although marijuana is found in an automobile's interior, law enforcement must have probable cause to suspect contraband before they can search the trunk which, court decisions indicate, is an area considered to have a reasonable expectation of privacy. "Transportation searches," illustrates recent limitations on a full body search before a suspect is actually incarcerated. The "passenger's" sequence shows that evidence obtained in a pat down search not incident to arrest is inadmissible since the officer's authority to search is just as limited as if there had been no probable cause for arrest. A training manual containing legal precedents, lesson plans, and an examination format accompanies the film.

□ *Nothing But My Pride (Pittsburgh Police Film Series)* 15 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources.

A group of sequences related to arrests after street fights involving police and discussions of the incidents by the police in court and at the station.

□ *Observation and Perception* 22 min., color, 1977. Producer: Warner Film. Distributor: MTI Teleprograms.

Helps the viewer identify with practical techniques for better observation, the capacities and limitations of the human senses for sight and sound, and different ways in which individual perceptions are affected by experience, motion, distance, light level, and alertness. Short vignettes recreating patrol encounters are used to test the viewer's perception.

□ *Officer Down, Code 3* 25 min., color, 1975. color, 1976. Producer: Philip Habel. Distributor: Document Associates.

Dramatization of the book by Pierce R. Brooks on police officer survival. Uses recreations of actual case histories to explore the "ten deadly errors" that contribute to police getting killed on duty.

□ *Officer Survival: Armed Suspect* 6 min., color, 1978. Producer: Los Angeles County Sheriff's Department. Distributor: MTI Teleprograms.

Deals with the fatigue officer, late in his patrol. Key points include: fatigue and how it affects performance, approach techniques, use of cover, expecting the unexpected, use of the microphone and outside speaker, placing the suspect at a disadvantage, and waiting for back-up support. Recreates actual incidents.

□ *Officer Survival: Barricaded Suspect* 6 min., color, 1978. Producer: Los Angeles County Sheriff's Department. Distributor: MTI Teleprograms.

Deals with a barricaded hostage incident and the unassigned officers who respond. Key points include: never stopping directly in front of or in view of a suspect, preplanning, communications, the importance of ordering the suspect to the officer, containment of the location, and the need for requesting special teams in certain situations.

□ *Officer Survival-An Approach to Conflict Management*

A series of six police training films on maximizing officer survival and minimizing the possibility of assault and police/citizen injury through the use of the discretionary alternatives approach. This approach involves introducing an impartial third party into the dispute, getting the conflict to the point where the disputants can talk to one another calmly, and then quickly moving beyond the precipitating incident to identify the underlying issue or issues. Two conflict resolution models are emphasized: the negotiated settlement process known as mediation, and referral to community agencies.

See individual titles for descriptions of films in this series: *Officer Survival-An Approach to Conflict Management: Approaching Potentially Explosive Conflicts*; *Officer Survival-An Approach to Conflict Management: The Day Everything Went Wrong*; *Officer Survival-An Approach to Conflict Management: Defusing Hostile Individuals*; *Officer Survival-An Approach to Conflict Management: Problem Identification Determining The Underlying Issues of a Conflict*; *Officer Survival-An Approach to Conflict Management: Conflict Resolution, Part I, Mediating Disputes*; *Officer Survival-An Approach to Conflict Management: Conflict Resolution, Part II, Utilizing Community Resources*.

□ *Officer Survival-An Approach to Conflict Management: The Day Everything Went Wrong* 22 min., color, 1976. Producer: P. Schnitzler. Distributor: Harper & Row Media.

Designed to point out the potential danger of serious injury or fatality to any officer in handling disturbance-type calls. In the situations presented, all officer injuries and fatalities occur as a result of the things the officers did or failed to do in properly handling the call. Shows that in each of the highly charged emotional situations that could have been averted, officers placed themselves into a position which set up the potential injury to both themselves and the citizens. The three situations presented involve black disputants in a neighbor-to-neighbor dispute, a Mexican-American family dispute, and a family triangle situation.

Instructor's guide included. First in a six-part series.

□ *Officer Survival-An Approach to Conflict Management: Approaching Potentially Explosive Conflicts* 22 min., color, 1976. Producer: P.

Illustrates to the patrol officer how to arrive at the call, make contact with the disputants, and avoid getting hurt, his partner, or citizens into a situation which could lead to an injury or fatality. The emphasis is on reinforcing the potential danger involved in handling disturbance calls. Officers here set themselves up for potential injury or fatalities. Presents a negative action followed by an SAA (survival awareness action), designed to stimulate discussion as to its appropriateness in the situation as used. It uses one dispute situation which does reach explosive dimensions, that of a separated black couple. Awareness of the potential for danger begins when the call is received at the front desk. From that time to the point of contact with the disputants, the officers are taken a step at a time through a series of mistakes which research shows have been made by most officers in the field.

Instructor's guide included. Second in a six-part series.

□ *Officer Survival-An Approach to Conflict Management: Defusing Hostile Individuals* 22 min., color, 1976. Producer: P. Schnitzler. Distributor: Harper & Row Media.

Focuses on control techniques referred to as the officer's psychological Sam Browne. Basically, it provides officers with a series of psychological control techniques designed to assist in restoring order in an inflamed or hostile situation without resorting to the use of physical force unless absolutely necessary. Two dispute situations are used to illustrate these techniques—a landlord-tenant dispute, and a domestic quarrel between a recently separated couple. Excerpts of the way officers handle these situations both prior to and after training are contrasted. The conflict management defusion skills illustrated include having an officer blow his whistle to gain the disputant's attention, repeating the two disputants by breaking their eye contact, allowing disputants to vent their emotions to the police officer, and use of distractions (routine data gathering, joking, personalizations, the rook-ic approach).

Instructor's guide included. Third in a six-part series.

□ *Officer Survival-An Approach to Conflict Management: Problem Identification, Determining The Underlying Issues of A Conflict* 22 min., color, 1976. Producer: P. Schnitzler. Distributor: Harper & Row Media.

Illustrates how to identify specifically and quickly the problems underlying a dispute through a process of calm, organized information gathering. Several things appear on the surface to be the problem, any one of which the officers could have advised the disputants as to their course of action and left. However, through the use of good listening and communicating skills, the officer is able to identify the underlying issues of the conflict. Knowing what the issues are, the officers will be able to move on to one of the conflict resolution processes mentioned above. This film also deals with the often ignored psychological survival of a police officer jeopardized by "negative overloading," the impact of negative contact after negative contact on the attitudes of patrol officers.

Instructor's guide included. Fourth in a six-part series.

□ *Officer Survival-An Approach to Conflict Management: Conflict Resolution, Part I, Mediating Disputes* 22 min., color, 1976. Producer: P. Schnitzler. Distributor: Harper & Row Media.

Shows a process of authentic conflict resolutions suitable to a wide variety of conflicts where underlying issues are negotiable. The two situations presented involve a dispute between a gas station attendant and a customer, and a child custody problem between an ex-husband who brings his girlfriend into the house of his ex-wife. The first situation is shown as it is handled by the officer both before and after training. In the second situation, officers mediate the conflict to a solution which involves the second resolution process—referral.

Instructor's guide included. Fifth in a six-part series.

□ *Officer Survival-An Approach To Conflict Management: Conflict Resolution, Part 2, Utilizing Community Resources* 22 min., color, 1976. Producer: P. Schnitzler. Distributor: Harper & Row Media.

Focuses on showing patrol officers how to assist disputants whose problems go beyond law enforcement concerns to appropriate community agencies which deal with those problems. The

strategy outlined depends on officer knowledge of referral agencies and the existence of a referral process within the department. The six films in this series were designed to be used as a progressive unit to provoke discussion after numerous viewings.

Instructor's guide included. Last in a six-part series.

□ **Officer Survival: Day vs. Night Patrol.** 23 min., color, 1979. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Appropriate patrol problems from an officer's survival point of view. Explores the differences between day and night patrol and the dangers associated with each. Looks at the attitudinal and behavioral implications of working "when the air turns black."

□ **On the Outside Looking In.** 22 min., color, 1974. Producer: California Attorney General's Office. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Explores the California court's rulings on how the "reasonable expectation of privacy" rule applies to investigative techniques an officer would use "on the outside looking in."

The possible search situations considered involve police officers looking into windows, listening at doors, and engaging in back yard, garage, and garbage can searches. Also discussed is the "better look" rule, which allows officers, who can not quite make out something while standing where they have the right to be, to go where they have no right to be in order to get a better look. A discussion guide is provided.

□ **Parole, Probation, and the Police.** 28 min., color, 1974. California Attorney General's Office. Distributor: AIMS Instructional Media.

Deals with search and seizure in relation to parolees, probationers, and narcotics outpatients. Points out that the parole agent and probation officer generally have broader powers of search over such persons than do police officers.

□ **Park Police/Driver Training.** 22 min., color, 1970. Producer: National Park Service. Distributor: National Audio Visual Center.

Stresses the importance of the professional driver's attitude toward safe driving; offers effective methods for high speed operation, as well as for handling autos in skid and sharp-turn situations.

□ **Patrol Car Radio.** 10 min., color, 1975. Producer: SRS Productions. Distributor: MTI Teleprograms.

Describes proper techniques for radio use in a variety of patrol situations. A dispatcher-supervisor explains some common, yet correctable, mistakes officers make when calling in. Shows the valuable, primary role the car radio has in accurately relaying information from one unit to another and to the communications center.

□ **Pittsburgh Police Film Series.** A series of cinema-verite sequences filmed of the Pittsburgh Police Department carrying out routine patrol functions. See individual titles for descriptions of the films in this series: *After The Game*; *A Forty Dollar Misunderstanding*; *The 4th and 5th and The Exclusionary Rule*; *The Informant*; *Inside/Outside Station 9*; *Investigation Of A Hit And Run*; *Legal Discussion Of A Hit And Run*; *Three Domestic*; *Nothing Hurt But My Pride*; *Vagrant Woman*; *You Wasn't Littering*; *Youth And The Man Of Property*; *Henry Is Drunk*; *A Multifold Controversy*; *Twenty One Dollars (Or Twenty One Dimes)*; *Two Brothers*; *Wrong Kid*.

□ **Plastic Trail (Credit Cards and Crime).** 20 min., color, 1976. Distributor: AIMS Instructional Media.

Emphasizes the credit card as a useful weapon in the criminal investigation and solution of such major crimes as embezzlement, rape, and murder. The first vignette shows how a stolen credit card leads investigators from suspect to crime. In the second, the evidence leads from the scene of a homicide to successful apprehension of the suspect. The third vignette demonstrates the sophisticated use of credit cards by organized crime, in this case trafficking in illegal drugs, and shows how the cooperation of several investigatory agencies (including the Federal Bureau of Investigation, the U.S. postal service, and the major credit card companies) leads to the solution. The film also emphasizes the importance of procedures an officer should follow when making a credit card arrest, and the main sources of evidence available in a case of credit card fraud.

□ **Please Hurry** 15 min., color, n.d. Producer: M. Glyn. Distributor: Harper & Row Media.

Shows how police communications operation between the center and the field unit can save lives and money.

When an emergency call comes in, it goes to the first available operator who fills out a slip and sends it to the radio dispatcher. The radio dispatcher can summon a radio car, a patrol boat, or a helicopter to the scene, depending on the circumstances. Speed and efficiency then become the watchwords in saving lives.

□ **Police Civil Liability—Intentional Use of Deadly Force.** 24 min., color, 1979. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Discusses what constitutes deadly force, when it is an officer's duty to use deadly force and when it should refrain. Aims to help officers develop a context in which to make what are often split-second decisions. Includes detailed shoot/don't shoot situations analyzed against a backdrop of common law.

□ **Police Civil Liability—Limits of Physical Force.** 24 min., color, 1979. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Discusses how, when, and to what extent an officer may use physical force. Topics include: use and abuse of police baton, flashlight, slap-jack, gun belt, hands and feet.

□ **Police Civil Liability—Negligent Operation of Motor Vehicles.** 30 min., color, 1978. Producer: Bay State Film Productions. Distributor: Harper & Row Media.

Discusses responsible driving in both emergency and routine situations to forestall accidents involving police cars. Uses case studies to illustrate points.

□ **Police Civil Liability—Negligent Use of Firearms.** 30 min., color, 1978. Producer: Bay State Film Productions. Distributor: Harper & Row Media.

Six case studies of negligent use of firearms are illustrated: two episodes depict arresting officers who kill suspects during emergency situations. In one case, the wounded suspect was actually the proprietor of the building being robbed; two incidents involve police shootings of bystanders who were caught in the line of fire being exchanged with criminals; a suspect is killed accidentally in another scene when a police officer's gun discharges; the final episode depicts a police officer who carelessly lays his gun down in his home. Later, two children play with the gun; it discharges, killing one of the children.

□ **Police Civil Liability—Supervisory Liability: Management Responsibility and Accountability.** 24 min., color, 1978. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Acquaints supervisors, from sergeants to chiefs, with areas of responsibility for which they may be held civilly liable. Stresses risk identification and reduction to minimize vicarious liability.

□ **Police Civil Liability—Civil Rights Violations.** 24 min., color, 1979. Producer: Harper & Row Media.

Discusses how the Federal Civil Rights Act affects today's law enforcement officer. Explores the "high risk" behavior in the complex areas of illegal arrest and detention, search, and duty to provide due care. Also covers such constitutional issues as freedom of speech, press, religion, and assembly.

□ **Police on Campus, Part 1.** 18 min., color, 1976. Producer: Peter J. Barton. Distributor: MTI Teleprograms.

Designed for law enforcement agencies whose detail is the university and campus beat. Five vignettes explore racial conflict, dormitory theft, communication problems with foreign students, an arrest during a class session, and a rape response.

□ **Police on Campus, Part 2.** 18 min., color, 1976. Producer: Peter J. Barton. Distributor: MTI Teleprograms.

Designed for law enforcement agencies whose detail is the university and campus beat. Six vignettes explore officer discretion, parking problems, supervisor conflict, an off-campus arrest, city police/campus police conflict, and a "surprise" situation.

□ **Prisoner Control and Transport.** 10 min., color, 1974. Producer: SRS Productions. Distributor: MTI Teleprograms.

Illustrates detailed procedures for handling suspects to ensure optimum officer safety in routine stop and frisk situations and when the suspect is being taken into custody.

Depicted are situations involving one suspect

and one police officer and two suspects, one police officer, and one set of handcuffs. Areas covered include prisoner search for hidden weapons, taking over custody of a prisoner from another officer, loading prisoners into police cars, and transporting two or more suspects in one car. Having control of the suspect at all times and not taking any shortcuts in the procedures are emphasized.

□ **Probable Cause—Search and Seizure.** 25 min., color, 1975. Producer: Warner Film, Keyel Hardin Productions. Distributor: MTI Teleprograms.

Covers how an officer determines probable cause and how he reaches the decision that he has enough facts or circumstantial proof to take action.

The origins of probable cause and the history of case law in this area are first discussed, and then the various elements of probable cause are then dramatized to give the patrolman a "street feel" of how these laws apply to his job. The specific topics discussed include the definition of probable cause, the pros and cons of "lying a little" in court to establish probable cause, the "official forces" which can establish probable cause for a police officer, the use of informants to establish probable cause, and probable cause to search without a warrant.

□ **Prohibited Weapons, Part 1.** 26 min., color, 1974. Producer: California Office of the Attorney General for LEAA. Distributor: AIMS Instructional Media.

Reviews federal and state laws concerning what constitutes a weapon, when may or may not possess a firearm, carrying unpermitted firearms, and prohibitions on concealment.

(Note: Training film for California law enforcement personnel.) A syllabus and lesson plan are provided.

□ **Prohibited Weapons, Part 2—Deadly and Concealed Weapons.** 22 min., color, 1975. Producer: California Office of the Attorney General for the LEAA. Distributor: AIMS Instructional Media.

Reviews state laws regarding what constitutes a deadly weapon and the characteristics of concealable weapons.

Demonstrates that any object, no matter how innocent, can be classified as a deadly weapon depending on the circumstances attending its use in a criminal attack. Also discusses the tactics which determine whether felony or misdemeanor statutes apply regarding concealed weapons. (Note: Training film for California law enforcement personnel.) A syllabus and lesson plan are provided.

□ **Pursuing Suspects on Foot.** 10 min., color, 1975. Producer: SRS Productions. Distributor: MTI Teleprograms.

A suspected child molester is spotted. The officer makes his approach and the suspect takes off. The viewer follows the chase through to the arrest, and observes all the important "do's and don'ts" of hot pursuit on foot. Also covered is a team approach at night using a methodical quadrant search.

□ **Recent Miranda Decisions.** 29 min., color, 1976. Producer: J. Givry. Distributor: AIMS Instructional Media.

Three dramatized situations are used to illustrate when Miranda admonitions are and are not required in light of recent court rulings.

In the first vignette, "when questioning is permitted," a robber kidnaps a diabetic girl from a small grocery store realizing she can identify them. During the eventual arrest of the suspects, officers ask and learn where the girl is without first giving Miranda warnings. The narrator points out that under the rescue doctrine, the voluntarily given incriminating reply revealing the girl's whereabouts, although made without Miranda, is permissible court evidence since an emergency existed. In "when Miranda is not followed," a drunk driver rear-ends a patrol car. The state attorneys made in reply to the arresting officer's questioning through made without Miranda admonitions — are shown to be admissible in federal and most state courts for the narrow purpose of impeachment of a defendant who had testified in his own behalf. In "presumption of questioning," a minor who is arrested stealing a tape deck from a car asks to call his mother. This request is deemed equivalent to an admission of the right to remain silent and applies even before the suspect is Mirandized. This sequence also shows that recent U.S. Supreme Court rulings indicate later, resumption of questioning can occur if certain strict qualifications are met.

□ **Report Writing.** 27 min., color, 1974. Producer: Warner Film. Distributor: MTI Teleprograms.

Demonstrates the importance of writing clear, accurate after-action reports and teaches officers how to do so.

Begins with an example of a situation in which an armed robbery is effectively handled in the street but bungled in the report. The viewer observes the misconceptions created in the mind of the prosecutor by the poor reporting and then sees the true picture created after the arresting officer corrected the report properly. In the final portion, a crime situation is portrayed from which the viewer must develop his own report in a classroom exercise. An instructor guide and student workbook are included with the film.

□ **Rolling Stops.** 10 min., color, 1978. Producer: Professional Arts. Sponsor: California Highway Patrol. Distributor: Charles S. MacCrain Productions.

Instructs officers in how to identify stolen cars. Depicts many of the risks run by a thief in that officer can be more observant on their patrols. Officers should check for cars on which part of the license plate number on letter has been typed over or on which the plate has been attached with wire or new screen when the plate itself is obviously old. Officers should also look for dirty plates on a clean car, indicating that the driver may be trying to obscure the plate number. Procedures for questioning a driver are also outlined, and the importance of the vehicle identification number is explained.

□ **Routine Patrol.** 12 min., color, 1973. Producer: Warner Film. Distributor: MTI Teleprograms.

Covers major points of prepatrol preparation and observation, including proper mental attitude, physical conditioning, and proper public image. Subject includes pull call bulletins, local and Federal laws, and patrol area geography. Viewer has opportunity to test his perceptions of observation and perception regarding distance, darkness, race, movement, and physical characteristics.

□ **Routine Stops.** 15 min., color, 1965. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Outlines basic traffic stop procedures designed to insure maximum safety for the law enforcement officer dealing with traffic violators.

Police officers are cautioned to "buckle up" such a habit that you never go wrong — protecting yourself every second because death only takes a second under the right circumstances.

□ **Safety on Day Patrol.** 11 min., color, 1977. Producer: Ten-33 Productions with assistance from the National Safety Council. Distributor: MTI Teleprograms.

Presents a series of practical dramatizations which show the need for greater officer understanding of and attention to safety.

Explains that officers must heighten their awareness of safety precaution, and it stresses that safety is possible despite the risks involved in law enforcement work. The causes of several vehicular safety problems are shown, and preventive measures include safe driving practices and proper automobile maintenance. Non vehicular safety hazards are considered regarding proper use of weapons and the officer's behavior in potentially dangerous situations. The police officer's overall attitude and physical conditioning are also necessary to safe fulfillment of patrol duties. The officer must be aware of all the aspects involved in job safety, including the proper care and maintenance of the patrol vehicle and an increased awareness of hazards in the other duties.

□ **Safety on Night Patrol.** 11 min., color, 1977. Producer: Ten-33 Productions with assistance from the National Safety Council. Distributor: MTI Teleprograms.

Consists of a series of dramatizations of practical street situations which illustrate the need for greater officer awareness of safety while on night patrol.

Communicates by police officers are used to reinforce the seriousness of their safety problems, especially the problems and importance of night visibility on the street. The benefits of reflectorized clothing and equipment, including various kinds of high-visibility clothing and equipment, are identified. Other safety hints are provided, such as adding reflector tape to parts of the uniform.

□ *Scope of Search* (Chinell and Plain View 25 min., color, 1976. Producer: Al Bowen Productions for LEAA. Distributor: AIMS Instructional Media).

Emphasizes the permissible scope of a police search which was affirmed in the *Chinell v. California* decision. Emphasis is placed on a methodical search and plain view observation of contraband in evidence. Depicted through the robbery of a stereo and appliance store and the events surrounding the arrest of the two suspects.

□ *Someone Like You* (25 min., color, 1975. Producer: The Filmmakers, Inc. Distributor: MTI Teleprograms).

Deals with officer's responsibility to provide psychological and emotional "first aid" to a victim prior to investigating the crime. Consists of five vignettes: a child who has lost his dog, a residential burglary, an armed robbery, a purse snatch, and a violent rape.

□ *Special Situations* (25 min., color, 1973. Producer: Woroner Films. Distributor: MTI Teleprograms).

Deals with the patrol officer's first contact response to citizen trouble calls (which in the majority are non-violent and non-criminal).

Emphasis is on proper attitude, attention to detail, and the ability to relate sympathetically and effectively to the mental and physical states of the people involved. Through a series of behavioral studies, the officer sees the necessity for remaining objective in the handling of emotional and/or repulsive situations. The responsibility for the protection of life and the necessity for understanding a complex and often violent society are explored. Situations include: suicide by hanging, mental illness, reported rape, lost child, tenant dispute, threatened jumper, diabetic coma, runaways, missing person, and drug overdose. An additional sequence at the morgue points out procedures for handling bodies and recognizing symptoms and causes of death. An instructor's booklet is included.

□ *Surveillance: Who's Watching?* (60 min., b/w, 1972. Producer: NET. Distributor: Indiana University Audio Visual Center).

Documents an investigation of political surveillance and harassment of individuals with a focus on the activities of the Chicago Police Department's "Red Squad." Interviews government officials, former FBI agents, and persons who have been affected by surveillance. Examines the collecting and dissemination of information about private citizens by the FBI, city police departments, and other agencies.

□ *Techniques of Arrest* (20 min., color, 1974. Producer: Woroner Films. Distributor: MTI Teleprograms).

Presents guidelines and procedures for making valid, lawful arrests which will contribute to a well-made court case and protect arresting officers from harm.

Basic rules of conduct are outlined for both warrant and probable cause arrests, with examples being given of both good and bad arrest procedures. The discussion of warrant arrest procedures emphasizes planning to achieve simplicity, speed, surprise, superiority (in manpower and firepower), and safety. Covered are use of force, the Miranda rules, searches incident to arrest, and illegal searches. Other areas discussed include suspect handcuffing and transfer, automobile searches, arrest of female subjects, and the handling of fleeing suspect and routine traffic stop situations.

□ *Three Domestic* (Pittsburgh Police Film Series). 36 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

The Pittsburgh police are shown intervening in three domestic situations.

The police respond to a call from a household in which a couple have been living in common law. The woman wants the police to remove the man; they arrange for his arrest on an assault and battery charge.

A woman accuses her boyfriend of beating her, and the man accuses her of lying. The police remove the man with some difficulty.

A hotheaded and drunken father is removed from his house on the insistence of his wife and older son. He is taken away to spend the night in jail.

□ *Traffic Accident Investigation* (10 min., color, 1974. Producer: SRS Productions. Distributor: MTI Teleprograms).

Outlines the procedure patrol officers should follow in handling and investigating a traffic accident.

Areas covered include securing the scene of the accident, interviewing eyewitnesses, interrogating the drivers and passengers of the vehicles involved, collection of photographic and physical evidence, arranging for towing of disabled vehicles, and protecting personal property at the scene of the accident. Emphasized is the importance of compiling all possible information on 'who,' 'what,' 'when,' and the data to determine 'why.'

□ *Traffic Direction and Control* (20 min., color, 1976. Producer: Woroner Films in cooperation with Traffic Institute, Northwestern University. Distributor: MTI Teleprograms).

Presents a variety of traffic and pedestrian control situations. Demonstrates need for consistent traffic direction, hand signals and gestures, correct use of the whistle, baton flashlight, flares, and reflectorized aids.

□ *Traffic Enforcement* (10 min., color, 1974. Producer: SRS Productions. Distributor: MTI Teleprograms).

Suggests and portrays basic methods and procedures for approaching the traffic violator,

confronting the driver, and issuing the traffic citation.

The basic purpose of traffic enforcement — promotion of highway safety to reduce traffic accidents — is stressed. Step-by-step instructions on traffic stop procedures are offered. Among the specific topics covered are the recommended procedures for pulling over the traffic violator, safety precautions which the officer should practice during every stop, recommended positions of officers outside the violator's car, methods of dealing with angry or abusive drivers, and the importance of filling out the citation correctly.

□ *Twenty One Dollars (On Twenty One Days)* (Pittsburgh Police Film Series). 8 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

A man, arrested for resisting arrest and disorderly conduct, tells his story in night court.

□ *Two Brothers* (Pittsburgh Police Film Series). 4 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

A man has damaged his brother's car. The family tries to resolve the dispute among themselves after the police have been called to intervene.

□ *Urban Management and Information Systems* (12 min., color, n.d. Distributor: Skyline).

Describes the Tulsa, Oklahoma multimedia information center which contains police records and other crime investigation information.

The center contains a computer record of microfilmed documents which can be retrieved and viewed via a terminal with closed-circuit television. The system was designed to replace the cumbersome manual files. Stored records include 'rap' sheets, suspect identifications, mug shots, and fingerprints. In addition, evidence found through criminal investigation is also coded and stored in the computer.

□ *Vagrant Woman* (Pittsburgh Police Film Series). 8 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

An unemployed woman who has been living in her car is questioned by the police and taken to the Salvation Army. Throughout the film, the police can be seen giving the woman unwanted advice, and threaten her with arrest if she doesn't move on.

□ *Vehicle Identification Numbers Explained* (15 min., color, 1975. Producer: Police Science Productions. Distributor: Police Science Productions).

The vehicle identification numbers of the four

major American car manufacturers are decoded to reveal the manufacturer, year, assembly plant, sequential production number, and other pertinent information.

Other information that is revealed includes body style, engine size and type, and transmission type. Recommends the use of the motor vehicle identification manual published by the National Auto Theft Bureau.

□ *Violent Crimes* (20 min., color, 1971. Producer: Woroner Films. Distributor: MTI Teleprograms).

Using a dramatic approach and narration, shows proper procedure for a patrolman responding at the scene of a violent crime.

A violent crime is enacted: An armed burglar breaks into a house, surprised by the inhabitants, shoots both of them and a neighbor who has become suspicious of foul play, and flees from the scene, dropping his weapon in a gutter. Before the patrolman responds, curious onlookers assemble and begin their own "investigation" of the murder of the two residents and wounding of the neighbor. The following responsibilities of the responding officer are stressed: safe arrival at the scene, rendering aid to victims and preserving their condition, securing and preserving the crime scene, communicating information to the dispatcher as soon as possible, taking "dying declarations," identifying and retaining witnesses, gathering and preserving physical evidence turned in by witnesses, and passing on information to crime laboratory personnel and detectives. The narrator underlines that the primary duty of the officer is to do nothing which could interfere with subsequent investigation of the crime.

□ *Wrong Kid* (Pittsburgh Police Film Series). 4 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

The police, in looking for a suspect, question the wrong youth.

□ *You Won't Loitering* (Pittsburgh Police Film Series). 15 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

Focuses on a group of sequences related to the policy and practice of enforcing loitering ordinances. The sequences include warning the youths; police administrators discussing loitering enforcement policy; insults to officers; an arrest of several youths for loitering.

□ *Youth and the Man of Property* (Pittsburgh Police Film Series). 7 min., b/w, 1973. Director: John K. Marshall. Producer: Documentary Educational Resources. Distributor: Documentary Educational Resources.

A suburban couple calls the police to intervene after they have been harassed by an irrepressible youth.

Police Tactics and Equipment

□ *The Baton* (10 min., color, 1975. Producer: SRS Productions. Distributor: MTI Teleprograms).

Clearly detailed "brush-up" on techniques for handling the baton in different situations, including its use for defense and suspect control requiring less than lethal force. One- and two-handed grips are shown, as well as exercises which include three- and five-count front baton ting, five-count striking hand, and five-count riot formation.

□ *Baton Defense And Techniques* (20 min., color, 1976. Producer: Martial Arts Cinema. Distributor: Harper & Row Media).

Takes a traditional approach to both topics, demonstrating grips, body stances, countering and blocking techniques, anti-grabbing defenses, arrest and restraint techniques. Emphasizes the importance of discipline and control in quirk, effective liaison use, and creation of the need to avoid blows to such vital areas as the head and heart. A handbook accompanies the film.

□ *Car Baiting* (16 min., color, 1975. Producer: Tim 33 Productions. Distributor: MTI Teleprograms).

Presents instruction on the latest techniques of approaching a house where a prowler or car burglar is suspected, searching the area, and using a stake-out to apprehend the suspect. While making their approach, police are urged to be as quiet as possible. Teamwork is stressed both during the

search and stake-out. All suspicious persons in the neighborhood should be checked out. Tips such as checking the hoods of cars in the vicinity for warmth, and searching the trees are presented.

□ *Hand-to-Hand Tactics* (20 min., color, 1973. Producer: Woroner Films. Distributor: MTI Teleprograms).

Stresses that physical defensive tactics are often more appropriate than the use of weapons. 'Come-along' holds and frisking procedures are demonstrated. The elements of judo — particularly the importance of balance — are discussed, and methods of handling unruly women are described.

□ *Handling Firearms* (32 min., color, 1979. Producer: MTI Teleprograms. Distributor: MTI Teleprograms).

Stresses preventive techniques for avoiding accidental discharges and hits, and revolver, automatic, and shotgun malfunctions. Demonstrates how to comfort certificateability checks and how to avoid firing warning shots. Also covers proper cleaning techniques for the revolver, automatic, and shotgun.

□ *High Risk Patrol Tactics* (32 min., color, 1978. Producer: MTI Teleprograms. Distributor: MTI Teleprograms).

Recreates the handling of an actual baton called sniper incident to demonstrate the type of

response which can be achieved by a small-to-medium-sized law enforcement agency. Reviews responsibilities of responding officers, and illustrates the use of field command posts, special tactical teams, and key officer survival techniques (i.e., proper movement, invisible deployment, cover, concealment, high ground advantage). Film is accompanied by an instructor's manual and 32 supporting slides.

□ *In Pursuit of an Improved Police Car* (15 min., color, 1975. Producer: Aerospace Corporation for LEAA. Distributor: LEAA).

Demonstrates the use of modern computer technology in prototype police vehicles in Washington, D.C., and New Orleans, La.; shows how computer technology can improve and make police patrol safer and more efficient. With the computer system, the officer is helped in many ways because communication with the command center is much faster. For example, the car's terminal has direct access to the main police computer, so that the officer can make a quick record check or determine if a car is stolen. The computer terminal in the car also controls routine maintenance problems, flashing indicator lights when something is wrong, such as low fluids or a hot engine.

□ *Law Enforcement Equipment Standards* (7 min., color, 1972. Producer: National Bureau of Standards. Distributor: National AudioVisual Center).



Describes the development of standards for several types of law enforcement equipment by the National Institute of Law Enforcement and Criminal Justice/Law Enforcement Assistance Administration. Includes standards for equipment used in the protection and safety of the police officer, the patrol car, and police communications.

□ *Mob and Riot Control* (14 min., color, 1974. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media).

Several riot control techniques, such as police line formations, use of the long baton, smoke bombs, and tear gas are demonstrated in a series

of riot situations.

Stresses the planned employment of necessary minimum force. It is suggested that police first establish a communications command post and assembly area outside of the riot area. The recommended first moves in dealing with rioters include a show of force and an order to disperse. Three police formations for approaching a mob — the wedge, the line, and the diagonal — are shown, and situations in which each should be employed are outlined. The use of the long baton is suggested for riot situations, and techniques for using the baton are briefly demonstrated. Smoke bombs and tear gas, used to confuse and disperse the mob are also recommended. Methods for using both are shown. It is emphasized that firearms should be used only as a last resort.

□ **Officer Survival: Felony Stop** 12 min., color, 1978. Producer: Los Angeles County Sheriff's Department. Distributor: MTI Teleprograms.

Examines a situation similar to the famous Newhall Shootout. Key points include: role of the dispatcher, expecting the unexpected, approach techniques, use of the outside speaker, and placing the suspect at a disadvantage.

□ **On-Call Driving**, 20 min., color, 1972. Producer: Woroner Films. Distributor: MTI Teleprograms.

Covers the role of the vehicle as the officer's communications center and business office. Emphasis is placed on careful inspection before starting one's shift, techniques of patrol driving, planning the most effective route to a call, and what to do on arrival. Also examines the relationship between proper patrol driving and good community relations.

□ **Patrol Vehicle Operation, Part 1: Driving Techniques**, 10 min., color, 1975. Producer: SRS Productions. Distributor: MTI Teleprograms.

Devoted to improving basic skills for normal driving that can substantially reduce "down time" for vehicles and officers alike. Emphasis is given to collision evasion, better steering control, backing procedures, and turn-around maneuvers.

□ **Patrol Vehicle Operation, Part 2: Emergency Driving**, 10 min., color, 1975. Producer: SRS Productions. Distributor: MTI Teleprograms.

Deals with emergency driving hazards, including how to avoid skids and pull out of them.

□ **Personal Encounter**, 60 min., b/w, 1951. Producer: Department of the Army. Distributor: National AudioVisual Center.

Developed during the Korean conflict to prepare U.S. soldiers for personal combat in the field, this film demonstrates important aspects of hand-to-hand fighting: principles of judo; falling correctly; throwing; following through; defense against wrestling holds; defense against knife or club; and offensive use of the police riot club.

□ **Police Pursuit**, 18 min., color, 1974. Distributor: Film Communicators.

Describes correct police driving techniques and explains why they work, both from a safety standpoint and according to the laws of physics. Includes demonstrations of commentary driving, where the officer comments, out loud, on everything he sees, especially the actions of other vehicles and drivers; and the principles of rolling friction, sliding friction, spring energy, and weight transfer.

□ **Revolver in Law Enforcement**, 18 min., color, 1965. Producer: Charles Cahill & Assoc. Distributor: Charles Cahill & Assoc.

Concentrates on practice range safety, defensive firing, sighting, reloading, firing positions (standing, sitting, prone) and night firing.

Set on a firing range, this film also shows the firing positions to assume when at varying distances from the target.

□ **Riot Prevention**, 16 min., color, 1975. Distributor: Police Science Productions.

Demonstrates how properly prepared and trained officers can keep peaceful demonstrations from escalating into violence.

The film presupposes that professional agitators in the crowd are trying to force a violent confrontation with the police. Emphasized is the fact that a special police tactical unit trained in crowd control and a plan of action prepared in advance are essential in order to avoid situations which can lead to physical injury to demonstrators and/or police. Demonstrated are the different police formations useful for crowd control and the use of the police baton to control and disperse crowds. Model arrest and crowd dispersal procedures are also depicted.

□ **Shoot/Don't Shoot, Part 1**, 25 min., color,

1971. Producer: Woroner Films. Sponsor: LEAA. Distributor: MTI Teleprograms.

Simulates seventeen test situations in which police officer viewers are asked to use their judgment in split-second decisions of whether to shoot or to not shoot.

Decisions are to be made based on the ability and opportunity of the subject to inflict injury and the jeopardy in which other citizens or the police officer himself is placed. The legally permissible situations in which an officer may and/or should shoot are identified. They include a felony in progress, a fleeing felon, for protection of citizens in jeopardy, and for protection of the police officer. This film is made to be stopped after each situation for discussion. In each case, the correct course of action is given and explained.

□ **Shoot/Don't Shoot, Part 2**, 25 min., 1973. Producer: Woroner Films. Sponsor: LEAA. Distributor: MTI Teleprograms.

Simulates nineteen different test situations in which police officer viewers are asked to use their judgment in split second decisions of whether to shoot or to not shoot.

The legally permissible situations in which an officer may and/or should shoot are identified — felony in progress, fleeing felon, protection of citizens in jeopardy, and protection of the officer himself. Decisions as to whether or not to shoot are to be based on the perceived ability and opportunity of the subject to inflict injury and the jeopardy in which other citizens or the police officer himself is placed. This film is made to be stopped after each situation for discussion. In each case, the correct course of action is given and explained.

□ **Shooting Decisions**, color, 1979. Producer: MTI Teleprograms. Distributor: MTI Teleprograms.

Presents re-enactments of 21 shooting situations in which the decision has to be made to shoot or not to shoot.

□ **Shotgun — Second Weapon**, 25 min., color, 1976. Producer: Woroner Films. Distributor: MTI Teleprograms.

Illustrates both correct and incorrect handling of single shot and rapid fire shotguns including loading and unloading and safety precautions.

Emphasized is the fact that patrol officers should know and respect their shotgun, know when they have the legal and moral right to shoot, know what ammunition can and cannot do, know the psychology of the shotgun, and know and practice shotgun safety. The use and

effect of different types of shotgun ammunition is also demonstrated. In addition, this film shows the possible consequences of careless handling of police shotguns and ammunition. An instructor's guide accompanies the film.

□ **Stay Alert — Stay Alive**, 15 min., color, 1975. Producer: Chapman 3 Productions. Sponsor: California Highway Patrol. Distributor: Police Science Productions.

Safety training film designed to be shown to both new and experienced motorcycle policemen.

The importance of the correct attitude toward riding a motorcycle is stressed along with a healthy respect for the machine and its limitations. Various road situations are depicted including different types of traffic stops and roadway hazards.

□ **Survival Shooting Techniques** 35 min., color, 1978. Producer: MTI Teleprograms. Distributor: MTI Teleprograms.

Educates officers on state-of-the-art techniques for survival shooting with a revolver, automatic, and shotgun. Content includes: patterns of encounter, instinct shooting, disarming techniques, shooting behind natural cover, shooting in low light level conditions, and reloading under fire.

Part of a multi-media program which also includes slides and script, instructor's manual, and officer reference guide.

□ **Use of Chemical Agents**, 22 min., color, 1977. Producer: Woroner Films. Distributor: MTI Teleprograms.

Teaches the use of various chemical agents. HC or mace gas, CN or tear gas, and CS or irritant gas. Examines situations in which chemical agents can be effectively used. The four basic delivery systems are described: projectiles, grenades, foggers, and aerosol irritant projectiles.

□ **Use of Deadly Force**, 21 min., color, 1976. Distributor: William Kenda Associates.

Dramatizes three policing problems: a night club disturbance, an armed robbery, and a family fight. Restraint by the officer is emphasized throughout, deadly force should only be used as a last resort.

Also illustrates the potential consequences of unwarranted uses of deadly force through each of the three vignettes. Training officer's guide included.

□ **Use of Handcuffs**, 8 min., color, 1975. Producer: Charles S. MacCrone. Distributor: Charles

S. MacCrone Productions.

Examines various methods of handcuffing a suspect to ensure that he does not escape or cause injury to the arresting officer.

Common sense and professional judgment are the rule of thumb in handling a suspect to be handcuffed. Always search the back of the suspect before handcuffing him to check for weapons he could reach. There are four basic positions in which to hold a suspect while handcuffing him: The wall search position where the suspect leans forward against a wall with his legs spread and his hands behind his back; the standing position in which the suspect is ordered to kneel with his legs crossed at the ankles and his hand behind his head; and the combat takedown. Never handcuff a suspect to a fixed object; also, never allow the suspect to walk behind the arresting officer or cuff the suspect to the officer.

□ **Use of the Baton: The Lamb Method** 22 min., color, 1977. Producer: Ray State Film Productions. Distributor: Harper & Row Media.

Teaches techniques that, properly used, could help avoid expensive verdicts of brutality stemming from the use of the service baton. The Lamb Method developed by Arthur Lamb of the Boston Police Dept., conforms to regulations prohibiting more than the minimum amount of force necessary, and has been demonstrated to be legally defensible, when properly used, against a charge of excessive force. The technique can also reduce instances of permanent injury or death to assailants. A training manual is included.

□ **Use of the Short Baton**, 20 min., color, 1971. Producer: Woroner Films. Distributor: MTI Teleprograms.

Shows the baton as a valuable and effective alternative to the use of deadly weapons by law enforcement officers. In many situations, extreme force is inappropriate, and if employed may provoke a negative public reaction. In portrayals of situations such as the attempted escape of an inmate, a family fight, or a student protest, the short baton is used to quickly and humanely subdue an assailant. In contrast, these same scenes are presented a second time, showing the unfortunate results of a decision to employ the service revolver rather than the short baton. The need for training in correct use of the short baton is frequently stressed. Actual training scenes are included, and the relation of training to efficient field use of the weapon is made evident through visual comparisons of moves in training to tactics presented in the simulated assault situations. An instructor's guide is furnished with this training film.

Police/Community Relations

□ **C.B.—Extra Eyes And Ears**, 20 min., color, 1979. Producer: The Filmmakers, Inc. Sponsor: Motorola Auto Parts Division. Distributor: MTI Teleprograms.

Describes the application of the C.B. for improving public safety and citizen involvement. Shows C.B. activities in city, suburban, and highway environments. Also shows individual C.B. users how to help local law enforcement and highway patrol agencies in emergencies, stresses "eyes and ears" role rather than direct involvement.

□ **Citizens Band Radio—A New Hue And Cry**, 25 min., color, 1978. Producer: McDonald/Crane Media. Distributor: Harper & Row Media.

Explores the use of citizens band (cb) radio as a communications link between citizens and law enforcement agencies; also covered are advantages and disadvantages of this practice. Citizens with cb radios become "eyes and ears" in their communities by observing and reporting, over the special cb emergency channel 9, such things as automobile accidents, traffic hazards, lost children, fires and natural disasters, crimes, and crime-potential situations. Several citizen groups which have banded together for the purpose of assisting law enforcement agencies in this way include Radio Emergency Associated Citizens Team (REACT), Affiliated League of Emergency Radio Teams (Alert), National Emergency Aid Radio (Near), and Community Radio Watch. The increased citizen awareness is reflected in a reduced crime rate, saved lives and property, and new sense of community involvement. Problems and dangers related to cb radio, such as vigilantism, victimization of cb users, theft of cb radios, and violations of FCC rules, are also brought out, and ways to combat them are suggested. Dramatizations of community cb reporting, interviews with law enforcement officials and cb users, and narration are incorporated into the film.

□ **Justice: The Role of the Community**, 28 min., color, 1974. Producer: Trust, Inc. Distributor: Coronet Films.

Examines organization providing essential human services: Aunt Martha's (a volunteer-staffed youth services center which offers an ear to people who need someone to listen); Operation DARE (a counseling and support service for ex-offenders); Fifth City (an inner-city project which seeks to involve people in every aspect of their community life).

□ **A New Breed of Cop**, 27 min., color, 1974. Producer: Capital Cities Television Productions. Distributor: MTI Teleprograms.

Explores various types of innovative police programs designed to make police more visible in the community and to enhance the police public service role. Includes a study of the Kansas City patrol experiment and the Cincinnati model of Team Policing.

□ **No Cop's A Hero — Until You Need One**, 24 min., color, 1978. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Several members of the community—a teacher, a businessman, and a juvenile—accompany a police officer on his daily rounds. Using this device, the film emphasizes that a large part of the police officer's job is not crime fighting, but rather service. The officer answers several calls, one at a home where a small boy has drowned, a blood run, a disturbing the peace complaint, and an armed robbery. Many police-community relations problems can be alleviated if police use a polite and respectful tone of voice and positive attitude in dealing with the public. In turn, the public should realize that police do care about their clients, work under stress, and can make mistakes even if their intentions are good and their suspicions justified.

□ **Police Film**, 32 min. (also 52 min. version), color, 1972. Producer: Avanti Films. Distributor: Association Films.

Examines the problem of police-community relations from the perspective of police patrolmen, police administrators, minority groups, political dissenters, and 'the man on the street'.

Prominent police chiefs are interviewed, as well as a group of police cadets, several sworn officers, and some police training officers. The training program for recruits of the Los Angeles Sheriff's Office is studied on the ways it prepares officers to foster good community relations. Race relations are discussed by minority citizens and minority policemen.

□ **Speeding?** 21 min., color, 1978. Director/Producer: Mitchell W. Block. Distributor: Direct Cinema Ltd.

Deals with attitudes toward law enforcement, traffic safety and ethics. A Cameraman-Interviewer talks to police officers and people who have just received speeding citations. The officers are from the California Highway Patrol and the Contra Costa Police Department. They discuss what they do, how they go about it, and their personal and professional attitudes. The speeders are actors who vividly, and sometimes comically, enact carefully scripted roles which represent typical reactions to receiving traffic tickets.

□ **Take Another Look**, 20 min., color, n.d. Distributor: Film Distributors International.

Shows vignettes of situations in which either police or citizen behavior appears on the surface to be prejudicial, stereotypical, or criminal, but is mitigated by factors not immediately obvious.

Based on incidents and situations from the files of the Anaheim, California police department, this film shows prejudice in both teenagers and police officers, and seeks to bring about better understanding between the groups.



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□ *Understanding is a Two-Way Street*. Distribution: International Association of Chiefs of Police.

Follows a veteran patrol officer and his partner, a rookie officer, in the course of daily activities. The incidents portrayed involve the routine delivery of human services as well as minor difference and confrontation with criminals. Focuses on the police-community relations problem of interpersonal communication in encounters between citizens and patrol officers.

□ *Why Me?* 20 min., color, 1973. Producer: Merrick, Curtis Productions. Distributor: BFA Educational Media.

Attempts to answer the question in every citizen's mind when he is made the subject of a traffic stop, vehicle inspection, or street interrogation.

Follows police officers as they go about the routines of crime prevention. The viewer sees the

reasons behind the actions when the average citizen is confronted. Viewers begin to understand the difficulties of police work, the dedication of police officers to their work, and the need for occasional interruption of the activities of innocent people as the police work to prevent crime.

□ *You and the Law*. 20 min., color, 1972. Producer: Charles S. MacCrone Productions. Distributor: Charles S. MacCrone Productions.

An animated film which explains police actions and proper citizen behavior in the cases of interrogation, arrest, and search.

The concept of probable cause is explained in relation to arrest and car search. Citizen's rights are discussed with regard to field interrogation and interview, telephone calls after arrest, and the provision of legal counsel. Vehicle stops and search warrants are also mentioned.

or neglect. Helps familiarize teachers, social workers, school nurses, and administrators with federal and state laws concerning child abuse. Dramatized situations involving teachers and students show the various physical and behavioral signals of abuse cases. Legal, medical, and social welfare experts analyze the teacher's approaches and give precise answers to their questions. The legal implications are carefully explained, and teachers are provided with the proper procedures for reporting cases of abuse or neglect. Emphasis is placed on the fact that as long as the procedures are followed, teachers are completely immune from possible legal suits.

□ *Child Abuse And The Police*. 29 min., color, 1974. Producer: R. Sirgal. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Discusses the extent and nature of child abuse, child abuse laws, investigation of a child abuse call, and how patrol officers can recognize and handle a case of suspected child abuse. Emphasized is the fact that since the patrol officer is the first line of defense available to the battered child, waiting to talk over possible actions with a superior officer may result in serious injury to the child or worse. A syllabus and lesson plan accompany the film.

□ *Child Abuse—Cradle Of Violence*. 20 min., color, 1976. Producer: J. Gary Mitchell for Bonanza Film. Distributor: MTI Teleprograms.

Explains the motivations of child abusers and discusses a program in which they can be understood and corrected. Parental stress service is based in Oakland (CA). Ex-child abusers use the telephone and assist at group sessions. The movie depicts a group session and also shows formerly abusive parents who have reformed.

□ *Children In Peril*. 22 min., color, 1972. Producer: M. Sanders for ABC News. Distributor: Xerox Films.

Discusses the causes of, symptoms and remedies for child abuse. Discussion by Dr. Kempe, originator of term "battered child." Also includes treatment modalities such as parents anonymous and group therapy sessions, where the members—all of whom have been child abusers—reveal their emotions and thoughts. Most have experienced feelings of rejection, self-hatred, depression, and loneliness. Terrified and trapped by their feelings, these adults resorted to violent and frantic reactions. The film also discusses legal implications of child abuse. Although the laws are fairly adequate, prosecution is complicated and involved. Many physicians, realizing there is no adequate referral system for child-abuse cases, often ignore the law and do not report such cases.

□ *Child Molester—Fact And Fiction*. 30 min., color, 1972. Producer: Summerhill Productions. Distributor: Paramount Communications.

Discusses the 98-99 per cent of pedophilia (abnormal child-adult sexual relations) cases which do not involve mentally ill persons or those who would harm children. A group of young children, a psychologist, a child psychiatrist, parents, a police officer, and a social worker discuss the myths which people repeat about child molesters and contrasts them with facts. Topics discussed include characteristics of the offenders, ages of children involved, the most likely place of incident occurrence (both inside and outside the child's immediate environment) and the child-offender relationship. Suggestions are also given on parental reactions to a child's report of possible molestation and police handling of the parents, the child, and the suspected offender. Three groups of child molesters are identified and discussed: the adolescent (mid to late teens) pedophile; the middle-age (35-39 years old) pedophile; and the senescent (older) pedophile.

□ *Domestic Disturbances*. 20 min., color, 1978. Director: Paul Eide. Producer: University of Minnesota. Sponsor: Minnesota Governor's Commission on Crime Prevention & Control. Distributor: University of Minnesota.

A husband and wife are having a violent quarrel, a neighbor calls the police, and two officers respond to the call. Follows the handling of the problem, dealing both with the safety of the officers and with a number of techniques for calming the situation.

□ *Domestic Disturbance Calls*. 24 min., color, 1976. Producer: Woroner Film. Distributor: MTI Teleprograms.

Uses dramatic presentations of domestic disturbance incidents to illustrate proper and improper response techniques and other important

considerations. Primary emphasis is on the fact that although domestic disturbance calls are frequent, each situation is different, and the responding officer should be aware of the fact that any one of them could be dangerous. The officer is instructed in various techniques of approaching the residence and observing the surroundings for clues as to the background, number, and ages of occupants, and the nature of the problem. Three situations are illustrated.

□ *Don't Give Up On Me*. 29 min., color, 1975. Producer: Cavaleade Productions. Distributor: MTI Teleprograms.

Probes the reasons behind the child abuse pattern. Recreates scenes from an adapted case history (police intervention, neighbor criticism, courtroom proceedings, counseling sessions), and includes an actual counseling workshop for child abuse parents.

□ *Double Jeopardy*. 40 min., color, 1979. Producer: University of Washington. Distributor: MTI Teleprograms.

Designed to sensitize criminal justice professionals to the problems of child-victims during judicial proceedings, describes an interdisciplinary approach to dealing with child sexual abuse victims. Uses case histories to portray the insensitivity of many professionals including prosecutors, medical personnel, and law enforcement personnel, in interviewing children. Concerned professionals should understand child developmental stages when interpreting the information that children divulge (e.g., children often do not think in terms of years but in terms of how old they were when an event occurred or what grade they were in), be aware of the dynamics of sexual abuse, and develop techniques for preparing cases for courtroom interviewing that are appropriate for children. Joint interagency interviews should be held with the child in a comfortable, home-like environment to prevent the child from repeating the facts too many times. Child advocates should prepare the children for courtroom testimony and event and familiarize them with the terminology they will need to explain what happened. Advocates should give the child the emotional support in follow through with the trial.

□ *Family Disturbance And The Police*. 16 min., color, 1973. Producer: California Attorney General's Office. Distributor: AIMS Instructional Media.

The methods of the Oakland (CA) Police Department are used as an example of a different way of resolving family disputes that emphasizes mediation and referral. Contrasted with the traditional police approach toward family disputes that resolves little and ends with the officer giving advice for the disputants to see either their lawyer or the city attorney in the morning, this approach involves a number of steps, including sizing up the situation, calming the disputants, finding out the cause of the scene, mediation, referral to appropriate agencies, and as a last resort, arrest. The points of law discussed in this film are taken from California law and may or may not be valid in other jurisdictions.

□ *Fragile—Handle With Care*. 25 min., color, 1974. Producer: Independent Order of Foresters. Distributor: Independent Order of Foresters.

Examines the problem of child abuse from the perspective of the battering parent, the effects of abuse, and the help society can provide.

Three cases are dramatically enacted, and the aftermath of each is depicted. Different forms of assistance for the abusing parent and the abused child are treated, including social work, counseling by psychiatrists and psychologists, and a special care clinic which operates an emergency hotline for battering parents.

□ *Handling Suicide Threats*. 23 min., color, 1978. Producer: Bay State Film Productions. Distributor: Harper & Row.

Discusses and demonstrates strategies for handling attempted and threatened suicides.

The police strategies begin with the initial call-in and the dispatcher's response to the threat, and the follow-through in the tactical and psychological techniques necessary to develop effective interaction between the responding officers and the person attempting suicide. Several case histories illustrate both what and what not to do when faced with a potential suicide. The case histories underscore the point that sometimes, even after the police officer has done an extremely good job of intervention, the threat will nevertheless be carried out. Other topics include the importance of officer attitude in this type of crisis intervention, the motivation

Child Abuse Family Violence Crisis Intervention

□ *Unhappy Parents*. 30 min., color, 1977. Producer: National Center on Child Abuse and Neglect. HEW Distributor: National AudioVisual Center.

A panel discussion involving a diverse group of women who have been incarcerated for child abuse and who belong to a prison chapter of Parents Anonymous. A social worker offers additional commentary on the social context and the personal and family dynamics of child abuse. From the *We Can Help Series* which also includes *Blame It On Me*, *The Family*, *Investigating Cases of Child Abuse and Neglect*, *Working Together*, *The Interview*, *Preventing the Crime*, *The Medical History*.

□ *Adolescent Struck: A Matter of Life And Death*. 30 min., color, 1978. Producer: From Ltd. Distributor: American Personnel and Guidance Association.

Emphasizes dramatization, narration, and interview with an expert on suicide to comment on the crises and conflict of the suicidal adolescent. Explores through the eyes of youth the breakdown of parental communication and influence, domestic crime and stress, romantic breakup, death of a loved one, juvenile court detention, teenage pregnancy, moving away from friends, joblessness, and academic suspension. Warning signs cited include lack of communication, inability to cope with daily life, depression, giving away possessions, and poor performance in school. Adolescents receiving counseling from parents, professionals, and laypersons are portrayed. The aftermath of a suicide is explored, and its impact on family and friends is examined. Post-suicide reactions of survivors are presented, the treatment for feelings of guilt and grief in family members is discussed.

□ *Barb*. 28 min., color, 1977. Distributor: National AudioVisual Center.

Adapted from an actual case study, shows the story of Barb, a neglected child herself now having difficulty coping with the responses and needs of her baby daughter. Shows that abusive parents, not the ministers they are sometimes thought to be, can learn to be successful parents.

□ *Battered Spouse*. 23 min., color, 1978. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Explores the psychological, racial, and legal aspects of spouse abuse and discusses intervention techniques, agencies, and projects to aid victims. Presents interviews with shelter house directors, police, lawyers, sociologists, and medical personnel. Describes crisis intervention programs such as the Partnership (R.I.) Crisis Intervention Team Project, the Cambridge (MA) Transmutal Home, and the Bay Street Medical Center (MA).

□ *Battered Women—A Legacy of Violence*. 29 min., color, 1978. Producer: Woman's Eye Multi-Media Productions. Distributor: Woman's Eye Multi-Media Productions.

The legal implications of wife abuse cases and the role of police officers in such domestic disputes are considered.

□ *Battered Women—Violence Behind Closed Doors*. 23 min., color, 1977. Producer: J. Gary



Mitchell Film Company. Distributor: MTI Teleprograms.

Presents interviews with four battered women and, separately, their husbands describing their experiences and their feelings about the abuse and about each other. Also includes an interview with a police officer which brings out how the police would go about handling a domestic problem, separating the couple and listening to both sides of the dispute, and making an arrest if necessary. The alternatives available to battered wives are also described, particularly emergency shelters.

□ *Broken Bones, Broken Homes—Dealing With Child Abuse*. 90 min., color, 1975. Producer: National Center for Juvenile Justice. Distributor: National Center for Juvenile Justice.

Highlights the proceedings of the Pittsburgh (PA) Pilot Child Abuse Seminar, a multi-disciplinary workshop sponsored by Pittsburgh-based National Center for Juvenile Justice.

Individual presentations cover the history of child abuse, the causes, diagnosis, and treatment of trauma inflicted by adults, and legal aspects of the child abuse problem, including a discussion of the adoption and abuse reporting laws and reasons why individuals are reluctant to report cases of suspected child abuse. Other topics examined in this seminar are the problems encountered by child welfare agencies dealing with child abuse and the lack of public and professional understanding of the extent, causes, and preferred treatment(s) of the child abuse problem, particularly the inability to predict child abuse. Part two of this film traces a case of suspected abuse of a five-month-old infant from tentative identification in a hospital through disposition in a mock juvenile court hearing. A 'scan' (suspected child abuse) and neglect meeting held at children's hospital in Pittsburgh (PA) is recorded. This multidisciplinary meeting of attorneys, physicians, nurses, psychiatrists, social workers, and child welfare service representatives has been instituted as an intermediate step between the reporting agency and the juvenile courts to determine whether the character of the case warrants referral to the courts.

□ *Child Abuse And The Law*. 27 min., color, 1977. Producer: The Motion Picture Company. Distributor: Perennial Education.

Defines the legal responsibilities of educators in identifying and reporting cases of child abuse

behind suicide attempts, methods for ensuring the safety of bystanders and officers, and specific techniques for dissuading a person attempting suicide. Police officers are instructed to stall for time, to take all threats seriously, and to gather all possible information about the events surrounding the threat. Following suicide attempts police should inspect the area for any signs of possible drug overdose, administer first aid, and call for help, if necessary. A handbook is included.

□ *First-The Victim Nobody Behaves* 20 min., color, 1976. Producer: J. Gary Mitchell Film Company. Distributor: MTI Teleprograms.

Three former victims of incestuous relationships with their fathers openly discuss their experiences, their feelings (then and now), and their psychological adjustment.

□ *The Interview* 35 min., color, 1977. Producer: National Center on Child Abuse and Neglect, HEW. Distributor: National AudioVisual Center.

Dr. Eli Newberger, a pediatrician at Children's Hospital Center, Boston, is shown interviewing a parent. Reveals the complex social history of the relationship between a mother and her child.

From the *We Can Help* Series which also includes filmstrips, audiocassettes, and a manual. See also: *Abusive Parents, Sexual Abuse-The Family, Investigating Cases of Child Abuse and Neglect, Working Together, Presenting the Case, The Medical Witness*.

□ *Investigating Cases of Child Abuse and Neglect* 28 min., color, 1977. Producer: National Center on Child Abuse and Neglect, HEW. Distributor: National AudioVisual Center.

Dramatizes two types of professional investigation into cases of child abuse: the first is conducted by a child protective service worker in cooperation with hospital staff, and the second by police officers in a situation involving small children left unattended overnight.

From the *We Can Help* series which also includes filmstrips, audiocassettes and a manual. See also: *Abusive Parents, Sexual Abuse-The Family, Working Together, The Interview, Presenting the Case, The Medical Witness*.

□ *The Last Taboo* 28 min., color, 1977. Producer: Cavalcade Productions. Distributor: MTI Teleprograms.

In a dramatic week-end therapy session, 6 victims of early childhood sexual abuse work through some of the pain they carry from this early mistreatment. Shows the long-term personality damage resulting from the experience; but also shows that victims can overcome the damage and lead reasonable normal and full adult lives.

□ *Management of Conflict* 20 min., color, 1974. Distributor: International Association of Chiefs of Police.

Depicts typical conflicts encountered by police, to which are applied and from which are drawn principles for managing conflict.

A husband threatening his wife with a gun, a shoving match between angry participants in a traffic accident, and an apparent fight between two hippies before a crowd of their peers are some of the conflicts encountered by two San Jose patrolmen portrayed here. Maintaining an objective third party posture within the policeman's symbols of authority, preparing persons for the next step in law enforcement procedure to reduce reaction to the unexpected, concerned listening, humor, effective body language and posing alternatives to conflict are some of the principles recommended in this film.

□ *The Medical Witness* 35 min., color, 1977. Producer: National Center of Child Abuse and Neglect, HEW. Distributor: National AudioVisual Center.

Recounts a physician's experience in preparing for and testifying in court on a child abuse case. Also provides many of the do's and don'ts of testimony in such cases.

From the *We Can Help* Series which also includes filmstrips, audiocassettes, and a manual. See also: *Abusive Parents, Sexual Abuse-The Family, Investigating Cases of Child Abuse and Neglect, Working Together, The Interview, Presenting the Case*.

□ *New Police-Family Crisis Intervention* 14 min., color, 1972. Producer: Harry Moses Productions. Distributor: MTI Teleprograms.

Presents two different approaches to handling a family disturbance police call to examine family crisis intervention practices at the Oakland, California police department.

The first call is typical of most departmental situations, in that it is short and to the point: the officers responding find a case of alleged wife-



From "Battered Women: Violence Behind Closed Doors" (MTI Teleprograms)

battering, recommend that the couple seek counseling, and perform no followup investigation. The second call is more oriented to problem solving. Over a 2-hour period the two officers try to get at the root cause of the disturbance and work on the alcoholic husband's fundamental problems through on-the-spot referral to alcoholics anonymous and other techniques. Follow-up calls are also required to insure that the husband honors his promise to stop drinking and to help him reobtain his suspended driver's license for driving to and from work. No stand is taken on the "right" or "wrong" approach; officers are seen in debriefing sessions listening to tapes made at the scene and discussing the relative merits of each method. Discussion guide available.

□ *Ordinary People* 28 min., color, 1977. Producer: University of Pittsburgh. Distributor: MTI Teleprograms.

Designed to promote discussion of the basic causes of child abuse, presents a dramatic enactment of an abusing parent and explores the process which leads to the abuse of her children.

Various warning signs of potentially abusive behavior are shown in order to help teach identification of such behavior, a necessary step to the prevention of actual abuse.

□ *Pedophile (Child Molestation)* 20 min., color, n.d. Distributor: Sid Davis Productions.

Through the portrayal of an incident of child molestation and the police investigation following the incident, the film provides information on all aspects of child molestation - causes, police investigative techniques, community responses, offender types, and prevention. It is noted that in most cases the victim and the assailant are known to each other. The motivations and characteristics of several types of pedophiles are described, including the homosexual molester, the older child molester, the mentally defective offender, and the "natural" offender. Viewers are advised that although the pedophile may commit serious crimes, he is in reality a very sick person unable to control his impulses. The film concludes with a warning to all parents that children must be taught to avoid situations that might lead to child molestation.

□ *Police Training Crisis Intervention* 25 min., color, 1977. Producer: Pennsylvania State University. Sponsor: Commonwealth of Pennsylvania. Distributor: Filmspace.

Through a series of 18 vignettes, police can learn how to handle a host of situations. Included are a bribe by a higher-up, property vandalism, judicial criticism of police behavior, rowdy teenagers, and a family spat.

□ *Presenting the Case* 32 min., b/w, 1977. Producer: National Center on Child Abuse and Neglect, HEW. Distributor: National AudioVisual Center.

Dramatization of a professional social worker presenting evidence in a child abuse case before the juvenile court.

From the *We Can Help* Series which also includes filmstrips, audiocassettes, and a manual. See also: *Abusive Parents, Sexual Abuse-The Family, Investigating Cases of Child Abuse and Neglect, Working Together, The Interview, The Medical Witness*.

□ *Raised in Anger* 60 min., color, 1979. Producer: James Segun for WQED/Pittsburgh with a grant from the 3M Company. Distributor: Media Guild.

Looks at the problem of child abuse where it

starts—with the parents. Abusive parents tell how and why they abuse their children, and how they sought help. Focuses on six abusive parents: a married couple, a divorced couple, a single mother, and a young mother. Also features a Parents Anonymous group, a "parenting association," and Pittsburgh Parental Stress Center.

□ *The Sexually Abused Child: A Protocol for Criminal Justice* 26 min., color, 1979. Director: Leslie A. Johnson. Producer: Sandra and Richard Baker. Distributor: Lawren Productions.

Shows enlightened handling of and consideration for child witnesses; suggestions for successful prosecution of offenders; advantages of professional cooperation, including all professional persons who must be concerned with the problem.

□ *Sexual Abuse-The Family* 30 min., color, 1977. Producer: National Center on Child Abuse and Neglect, HEW. Distributor: National AudioVisual Center.

Offers the testimony of a physician, a social worker, and a psychologist on the subject of the sexual abuse of children. Professionals here act out the interview in a typical emergency room setting of a sexually-abused child and her family.

From the *We Can Help* Series which also includes filmstrips, audiocassettes, and a manual. See also: *Abusive Parents, Investigating Cases of Child Abuse and Neglect, Working Together, The Interview, Presenting the Case, The Medical Witness*.

□ *Suicide At 17* 18 min., color, 1977. Director: Ira Eisenberg. Producer: Ira Eisenberg in cooperation with the Suicide Prevention & Crisis Center

Narcotics Alcohol and Addiction

□ *Angel Death* 48 min., (30 min. version available), color, 1979. Exec. Producer: David Begelman. Director: John Cosgrove. Distributor: Media Five.

Views the tragic problem of PCP, or "angel dust." Using documentary footage, the film offers case studies of several actual drug users and explores current solutions to the PCP problem. The most dangerous street drug available, PCP use ranks only behind alcohol and marijuana for today's youth. This film explains what PCP is and offers clinical evidence of its physical, psychological and neurological effects. Narrated by Paul Newman and Joanne Woodward.

□ *An Ounce of Prevention* 26 min., color, 1976. Producer: Harvard Productions. Distributor: Harper & Row Media.

Describes innovative programs started by different communities in North America to control and assist the alcohol abuser. Lends strong support to the enforcement of alcohol abuse laws, and discusses many of the options open to problem drinkers and to the community.

□ *And I'm An Alcoholic* 28 min., b/w, 1976. Producer: Aspect IV/Business Film. Distributor: Harper & Row Media.

Sixteen adolescents and adults trace the destructive course of alcoholism through their lives from the early enjoyment of their first drink through the snowballing problems and self-deceptions, to their ultimate crisis points and the road back to sobriety. Aims to help motivate viewers

of San Mateo County, CA. Distributor: Lawren Productions.

A narrator gives us the facts about Bobby Benton's suicide, and looks for causes and meaning. We hear from Bobby's wrestling coach, his teammates, his parents. Could the suicide have been prevented? What could have been done? Calls attention to the potential for suicide among adolescents, and to its unpredictability.

□ *Suicide Attempt* 10 min., color, 1975. Producer: SRS Productions. Distributor: MTI Teleprograms.

Presents procedural information and communications methods for handling suicide calls. A police psychologist provides an expert behavioral viewpoint. Dramatized suicide situations include drug overdose, self-inflicted gunshot, gas, and a threatened jumper.

□ *Treasure Suicide* 16 min., color, 1978. Producer: CBS News Magazine. Distributor: MTI Teleprograms.

Examines the reasons why each year over 5,000 young people commit suicide in this country and why suicide is the second leading cause of death of young people. Explores school pressures and competition, drug and/or alcohol abuse, isolation, and feelings that no one understands or cares as causes of this growing problem. Also looks at the network of over 300 Suicide Prevention Centers across the country.

□ *A Time for Caring: The School's Response to the Sexually Abused Child* 28 min., color, 1979. Director: Leslie A. Johnson. Producer: Sandra and Richard Baker. Distributor: Lawren Productions.

A companion film to *The Sexually Abused Child: A Protocol for Criminal Justice*. Defines the behavioral and physical indicators of child sexual abuse, and suggests appropriate procedures in reporting such cases to the authorities.

□ *Working Together* 30 min., color, 1977. Producer: National Center on Child Abuse and Neglect, HEW. Distributor: National AudioVisual Center.

Outlines multiagency and multidisciplinary approaches to child abuse and neglect, featuring relevant cases in San Diego, CA; Salina, KS; and Montgomery County, MD. Includes such techniques as the employment of consultation team, community coordinating, and professional and public education.

From the *We Can Help* Series which also includes filmstrips, audiocassettes, and a manual. See also: *Abusive Parents, Sexual Abuse-The Family, Investigating Cases of Child Abuse and Neglect, The Interview, Presenting the Case, The Medical Witness*.

to face the fact that they too may be alcoholics and that they can do something about it.

□ *Boozers & Users* 26 min., color, 1974. Producer: Motivational Media. Distributor: Harper & Row Media.

Reveals the motives, risks and alternatives associated with drug-taking behavior, with emphasis on alcohol abuse. Defines the warning signs of alcoholism and highlights promising programs for the detection and rehabilitation of alcohol and other drug dependencies.

□ *Cocaine Trail* 25 min., color, 1976. Producer: NBC News. Distributor: Harper & Row Media.

Provides a description of how cocaine is grown, manufactured, and brought into the United States.

□ *A Day In The Death Of Donny B* 15 min., b/w, 1975. Producer: Audio Productions. Sponsor: Department of HEW, National Institute of Mental Health. Distributor: National AudioVisual Center.

Describes a typical day of a drug addict and all the activities in which he must involve himself to get a dosage of heroin to support his habit.

□ *Drugs And The Nervous System* 18 min., color, 1972. Producer: Churchill Films. Distributor: Churchill Films.

Explains how drugs affect many different parts of the body by working indirectly on the nervous system. Aspirin is used to illustrate how

This year, over seven million young people will sniff, sprinkle, spray, swallow, shoot, or smoke PCP (angel dust).

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a common drug acts to reduce pain and fever. It is also used to show the danger of taking drugs without a doctor's instructions. Comments are made on the poisonous fumes breathed into the body by intoxicating inhalants, such as airplane glue, and the resulting headache, nausea, and possible damage. Highlights are presented of the effects of stimulants, i.e., amphetamines. Marijuana and psychedelic drugs such as LSD are also discussed in this category. The discussion also focuses on the depressant effects of codeine and morphine, as well as on the addicting effects of heroin. Reasons cited for taking drugs include peer acceptance and "kicks."

□ *Drugs, Drinking And Driving*. 18 min., color, 1970. Producer: Charles Calhll & Associates. Distributor: AIMS Instructional Media.

Describes the synergistic effect of a drug (or drugs) and alcohol and the dangers of driving under either one or a combination of drugs and alcohol. Presents case studies of a woman who seemingly went berserk behind the wheel and of a man who was almost killed by a railroad train while under the influence of an antihistamine.

□ *11:59, Last Minute To Choose*. 27 min., color, 1971. Producer: Brentano Foundation. Distributor: MTI Teleprograms.

Shows drug users in action in shooting galleries getting their highs. Also shows the panic of O.D.'s being pumped out in the emergency room of San Francisco County Hospital. Extreme contrasts are used throughout the film to depict the realities of the drug user's world.

□ *Gambling*. 21 min., color, 1976. Producer: Burning Glass Films. Distributor: Perennial Education.

Dramatizes the behavior of three compulsive gamblers, based on case studies and supported by the commentary of a vice-squad detective, a loan shark, and a member of Gamblers Anonymous. Illustrates that compulsive gamblers are no longer in control of their normal life patterns. Provides

information to assist professionals in recognizing the symptoms of compulsive gambling behavior.

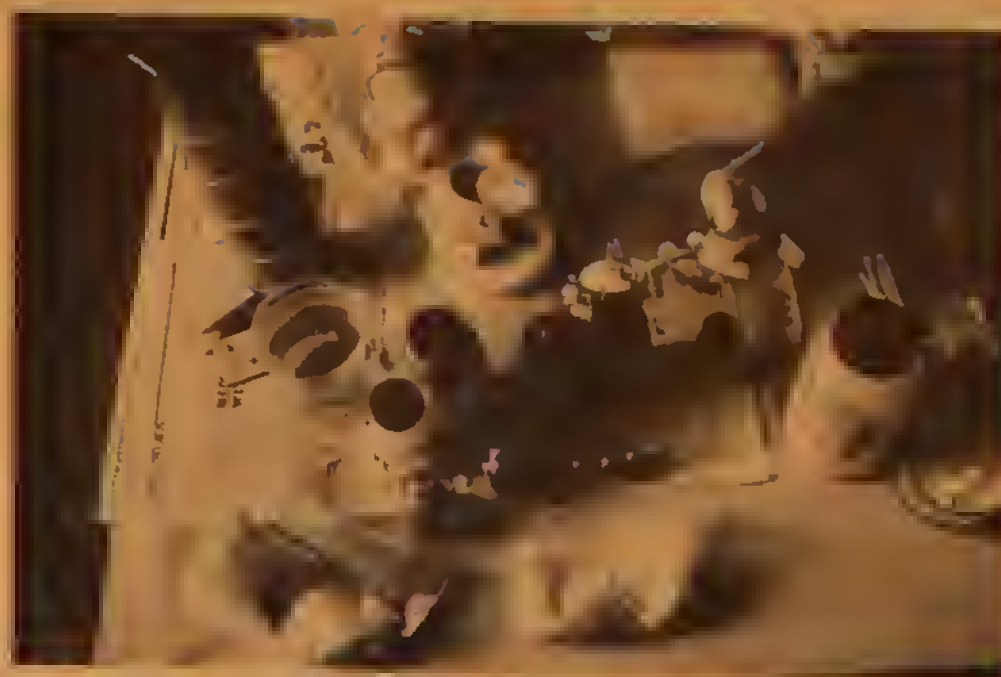
□ *Go Sober and Safe*. 28 min., color, 1975. Producer: Highway Safety Foundation. Distributor: Highway Safety Foundation.

Shows the extent to which driving skills are adversely affected by varying amounts of alcohol intake. Traces a before and after drinking test of the driving patterns of six skilled drivers, who had been served varying amounts of alcohol. After drinking, speed increased and the smoothness and accuracy of maneuverability lessened. The main point is that significant driving impairment occurs at blood-alcohol levels below those generally prescribed in state laws. It is stated that at .15 blood-alcohol level, the probability of an accident is twenty five times that at zero blood-alcohol level. Recommended legal minimum level for driving is .10 percent—the film is particularly oriented toward those in positions to influence the substance of alcohol related traffic laws.

□ *How Drinking Affects Driving*. 25 min., color, 1975. Producer: Dave Bell Associates. Sponsor: Los Angeles County Medical Association. Distributor: Media Five.

Illustrates loss of driving ability even though some subjects passed police breathalyzer tests by having blood alcohol levels of less than 0.1 percent.

Six subjects were given practice runs, a sobriety test run, and drunk test run on a course at the Bondurant School of Driving at Ontario Raceway in California. Alcoholic intake measured eight ounces of righty proof vodka administered as a screwdriver cocktail. Prior to the drunk test, the subjects were given breathalyzer and other roadside drunk tests. Every subject did worse when he was under the influence. The most startling result was that Bob Bondurant, the designer of the course, although his blood alcohol level of 0.08 percent was well under the legal maximum, hit many pylons and was unable to



From "PCP - You Never Know" (Churchill Films)

negotiate the correct lane in the accident simulator.

□ *Investigation of Narcotic and Dangerous Drug Offenses—Identifying Drug Abuse*. 32 min., color, 1974. Producer: Department of the Army. Distributor: National AudioVisual Center.

Outlines the physical properties of various drugs, and describes and dramatizes their effects on the human body. Emphasizes the need to identify the drug being used and to treat the subject in a program geared toward rehabilitation of the abuser.

□ *Me, an Alcoholic?* 24 min., color, 1975. Producer: SRS Productions. Distributor: MTI Teleprograms.

A dramatization about a male, teen-age alcoholic who refuses to admit he has a problem. Presents the Johns Hopkins "twenty questions" designed to uncover drinking problems in suspected alcoholics.

□ *The New Opium Route*. 54 min., color, 1979. Director: Catherine and Marianne Lamour. Producer: Editions du Seuil (Paris France). Distributor: Icarus Films.

An investigative and sociological report on a remote tribe located in the Khyber Pass between Afghanistan and Pakistan, called the Pashtun. In the seventies they had become one of the prime sources for opium and heroin on the US market. The film traces the journey of the opium from harvest as poppies, to the Arab port of Dubai, as opium to France where it is refined, and then as heroin to the U.S. The Pashtun are also seen manufacturing and smuggling contraband weapons.

□ *PCP—You Never Know*. 15 min., color, 1979.

Producer: Thomas G. Smith. Distributor: Churchill Films.

Medical authorities, law enforcement officials and teenagers present have information on PCP ("angel dust") and reveal the unique dangers of this increasingly abused drug.

□ *Reading, Writing and Reeling*. 52 min., color, 1978. Director: Robert Rogers. Producer: NBC. Distributor: Films Incorporated.

Examines the dramatic increase in the smoking of marijuana by American teenagers and adolescents and the drastic effect it has on their lives.

□ *We Have an Addict in the House*. 30 min., color, 1973. Producer: Communications Foundation. Distributor: MTI Teleprograms.

Emphasizes one of the major, most causes of the drug problem: communication gaps between children and their parents. Develops the history of several parent/child problems and shows the dialogues that eventually closed the gaps before it was too late.

□ *Why Be Down When You Can Be Up?* 16 min., color, 1975. Producer: David Daniels. Distributor: MTI Teleprograms.

A film on teen-age marijuana use conceived and produced by a California police officer who felt the need for an open dialogue on the marijuana issue. Uses a blend of contemporary music and visual techniques to capture the teen viewer's interest while presenting the "reasons why" and alternatives to the need to get high on grass. Makes the point that there are a number of natural, not artificial, ways to feel good and happy; and it's up to each person to discover what makes him/her happy or sad.



Rape Investigation and Prevention

□ *All Of Us Stronger*. 9 min., color, 1976. Producer: Kartemquin/Haymarket Films. Distributor: Serious Business Company.

Participants in a women's class talk about self-defense and their own experiences as we watch them learn to punch, kick and block, break out of grabs and free spar. Through scenes from the class, stories the women tell and the feelings they talk about, it is shown that for women, self-defense means becoming stronger in many ways: strengthening bodies, enlarging perceptions of self and others, and realizing the strength that comes from women working together to change not only themselves, but the conditions that make self-defense necessary.

□ *Beware the Rapist*. 20 min., color, n.d. Producer: International Association of Chiefs of Police. Distributor: Sid Davis Productions.

Designed for women of all ages who may not be able to defend themselves against the rapist, but who still must learn how to protect themselves from him. The primary emphasis is on ways to avoid situations where rape might take place. Several dramatic episodes present stories in which women carelessly ignored one or more fundamental precautions. Through a series of shorter vignettes, a large number of suggestions are given for self-protection, ranging from security measures for the home to what to do in case of a flat tire.

□ *Common Sense, Self Defense*. 27 min., color, 1977. Producer: Dr. Mary Contoy. Distributor:

American Educational Films.

Women are offered practical guidelines for every-day self-defense: assault-prevention measures and tactics for responding physically to life-threatening attacks are emphasized. Designed to help women cope sensibly and confidently with physical danger and with anxieties and fears, the outlined self-defense tactics stress easily learned safety precautions and methods of physical self-defense. The following strategies are underscored: (1) Eliminating potential dangers from daily lives; (2) Using common sense to recognize and avoid dangerous situations; and (3) Fighting back—but only as a last resort. Rules for personal safety are discussed, along with dangerous situations commonly encountered by women. Tactics for physical defense are illustrated, including the use of the legs, hands, knees, and voice in discouraging or disabling would-be attackers.

□ *Community Fights Rape*. 15 min., color, 1979. Producer: CBS. Distributor: MTI Teleprograms.

Focuses on the successful, concerted efforts by police officers, medical personnel, and community activists in the fight against a one-time soaring rape rate in San Jose, Calif. Shows how through a LEAA grant, a sexual assault unit was established and charged with coordinating the usual law enforcement aspects of rape investigation with victim services and rape prevention education efforts. Although juvenile officers, because of their awareness and sensitivity to social ills, were chosen to staff the new unit, patrol officers were also given sensitivity training. Of-

ficers from the unit, working with volunteer community activists who themselves had been victims of rape, launched an education initiative in the community, especially within the schools. Efforts were also undertaken to organize the humane handling of rape victims by area hospitals and clinics. However, perhaps the most successful of the several efforts by the rape unit was a decoy program; police women, working with undercover male counterparts, regularly patrolled areas with the highest incidence of rape. Initial statistics indicate that this undercover operation substantially reduced the problem of rape in San Jose.

□ *Fighting Back*. 25 min., color, 1974. Distributor: Indiana University.

A woman's best defense against rape is the self-confidence and courage that self-defense training can provide. Even if it is never used, the woman with such training is less likely to be victimized.

□ *If It Happens to You: Rape*. 14 min., color, 1978. Producer: Nancy Porter for WGBH-TV. Distributor: EDC Distribution Center.

Shows the care and counseling of a rape victim after she has arrived at the rape crisis intervention center of a Boston hospital. She is cared for by specially trained personnel—counselors, nurses, doctors, and police officers—all of whom are supportive and sympathetic.

□ *Investigation of Rape*. 20 min., color, 1977. Producer: The Filmmakers, Inc. in cooperation

with Abbot Laboratories. Distributor: MTI Teleprograms.

Dramatization of a rape investigation. Points out the need for psychological first aid for the victim; covers the initial report, transport to hospital, the physical exam, and the collection and preservation of evidence. Aims to generate understanding of the need for thoroughness and proper evidence collection in seeking a conviction.

□ *Lady Beware*. 16 min., color, 1972. Producer: Julian Film. Distributor: Pyramid Films

A series of brief and candid situations are dramatized, suggesting a variety of precautions to be observed and defensive measures to be taken by women when an encounter becomes threatening or critical.

□ *Maclean: Trials of Rape*. 25 min., color, 1974. Producer: Wendy Baldwin and Patrick Corbett. Distributor: CTV Television Network.

Michael Maclean reports on the alarming increase of rape cases and explores reasons why 9 out of 10 rapes in Canada go unreported. In rare candid film scenes, rapists explain their motivations as part of a new attempt at prison therapy. Maclean looks at the rape crisis centres and women's vigilante groups springing up in major cities. The report also includes a revealing dramatization of a rape trial, which demonstrates the traumatic, explicit questioning of rape victims.

□ *No Exceptions*. 24 min., color, 1974. Pro-

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LEN FILM SUPPLEMENT

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ducer: Vitavscope Distribution. Distributor: Continuum.

Deals with three aspects of rape: How to prevent it from happening, what to do if it happens, and what to do afterward.

□ *No Luck*, 16 min., color, 1973. Director/Producer: Mitchell W. Block. Distributor: Direct Cinema Ltd.

No Luck unfolds as a conversation between an interviewer and a young woman who has recently been assaulted. His probing questions chip away her defenses, allowing the audience an intimate view of the trauma of rape victims, providing pointed discussion of the type of attitudes a rape victim encounters when she seeks professional help. Identifies the victim's point of view, aims to help professionals be more understanding.

□ *Nobody's Victim II*, 24 min., color, 1978. Director: Alan Barker. Producer: Vaughn Obern. Distributor: Ramsgate Films.

A positive approach to women's self-protection which gives the latest advice on preparedness and personal responsibility. Avoidance is stressed and suggestions for dealing with unavoidable confrontations are explained.

□ *Rape Culture*, 35 min., color, 1976. Director: M. Kazansky. R. Wunderlich. Producer: Cambridge Documentary Films. Distributor: Cambridge Documentary Films.

Examines popular film, advertising, music and "adult entertainment," reveals insights of rapists, rape victims, rape crisis center workers, authors and members of Prisoners Against Rape, a prisoner cell help group in Washington D.C. working against rape. Illustrates society's ambiguous message about rape and explores the continuum that begins with "normal" male aggression and ends with rape.

□ *Rape, Part 1: Problems in Proof*, 30 min., color, 1975. Producer: California Office of the Attorney General. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Part one of a two-part presentation, explores the courtroom problems involved in proof of rape and how these problems relate to the initial police interview with the victim.

Emphasized is the appropriate role of police officers, particularly the first officer to arrive at the crime, in rape investigation, and the importance of a complete and prompt interview of the victim for details of the act, a thorough search of the crime scene for evidence and evidence collection. Also discussed is the part that policeman's initial investigation and police report play in establishing corroborative evidence. In addition, fundamental rules and requirements relating to the legal definition of rape are covered. In this film, an officer's failure to conduct a complete initial interview or to carry out an immediate crime scene search and collect corroborative evidence leads to a hung jury, and the defendant is allowed out on bail. A training manual accompanies the film.

□ *Rape, Part 2: Providing The Proof*, 30 min., color, 1975. Producer: California Office of the Attorney General. Sponsor: California Council on Criminal Justice. Distributor: AIMS Instructional Media.

Part two of a two-part presentation, explores the importance of collecting and identifying physical evidence corroborating the victim's allegation of rape. Prompt reporting of the crime by the victim, detailed questioning of the victim by the initial officer on the scene, and medical and police crime scene collection and analysis of physical evidence prevents a rapist from going free. Also discussed are some detailed aspects of legal problems encountered by law enforcement officers in rape situations, such as chain of possession of evidence, chain-of-custody and in-the-field identification of suspects, and gathering evidence from witnesses. Stressed is the importance of letting the victim know the reasons behind all actions taken by and questions asked by investigating officers. Police-related victim services are also noted. A training manual accompanies the film.

□ *Rape: A New Perspective*, 7 min., color, 1976. Producer: Summerhill Productions. Distributor: MTI Teleprograms.

Challenges the widely held premise that the victim's behavior is a logical defense to a rape charge. Using the cross examination of a robbery victim, it parodies the examination of a rape victim. As the film humorously unfolds, the viewer is rebuffed by the absurdity of the situation, a victim backed into the position of defending his habits, lifestyle, manner of dress,

choice of friends, choice of social activities, etc.

□ *Rape-A Preventive Inquiry*, 18 min., color, 1974. Producer: J. Gary Mitchell Film Company. Distributor: MTI Teleprograms.

Police department inspectors, rape victims, and convicted rapists from California's Varville medical facility all give advice on how a woman should deal with a rape-assault situation. Emphasized is the need for the victim to remain cool and not her wife to avoid severe physical injury, talk her way out of the situation, or find a way to escape. Produced in cooperation with the sex crime detail of the San Francisco Police Department.

□ *Rape Alert*, 17 min., color, 1972. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Outlines steps for rape prevention, demonstrates self-defense techniques and indicates several potentially dangerous situations which should be avoided by the aware woman.

Discusses such preventive measures as adequate locks, door peepholes, disguising the fact that a woman is living alone, and avoiding vacant and poorly lit areas. Self defense moves, such as using a police whistle, hitting the assailant with sharp objects found in the pocketbook, holding keys in the fist and striking an attacker with them, or kicking are also reviewed. It is urged that all attacks be immediately reported to the police.

□ *Rape and the Rapist*, 15 min., color, 1978. Producer: Syd Davis Productions. Distributor: MTI Teleprograms.

Examines rape and the personality of the rapist. Points out that the traditional picture of the rapist as a lonely, sexually deprived or impotent, and socially isolated person is inaccurate. Rapists act as a result of feelings of violence and contempt for women, and the crime of rape is often accompanied by other crimes, such as vandalism or burglary. It is also pointed out that the rate of rape is increasing in the U.S. and that the crime can occur in any locality.

□ *Rape Examination*, 21 min., color, 1976. Producer: G.R. Breen. Distributor: Abbott Laboratories.

Describes a physician's examination of an alleged rape victim by presenting procedures for the technical aspects of the examination and advice for the psychological well-being of the patient/victim.

Due to the explicit nature of the film, it is available only to medical law enforcement and rape crisis center audiences. Distributed with packet which includes wall chart and 19 page booklet.

□ *Rape Prevention-No Pat Answers*, 16 min., color, 1976. Producer: P. Pettit. Sponsor: Kansas Governor's Committee on Criminal Administration. Distributor: Warhurn University.

Several women relate their rape experiences, showing tactics they have developed to prevent rape in the future.

□ *Rape-The Right To Resist*, 17 min., color, 1975. Distributor: AIMS Instructional Media.

Describes and demonstrates the self defense techniques available to every woman and stresses that women should be physically and mentally prepared to ward off an attacker.

□ *Rape Victim or Victor*, 17 min., color, 1979. Producer: Los Angeles County Sheriff's Depart-

ment. Distributor: MTI Teleprograms.

Shows a range of passive and active tactics women can use to protect themselves from rapists and reduce their risk of being raped.

Preventive action and precautions to take when outside, driving a car, and while in the home are suggested. Women should avoid walking alone in deserted places, try to walk facing oncoming traffic, keep the car in good repair and full of gas, keep car doors locked, travel well-lit, busy streets, avoid parking in remote areas, refuse to open the door to the house to strangers, avoid putting their names on mailboxes and in guestbooks, and install dead-lock bolts in the door. In the case of a rapist attack, a woman should try to regain composure, and wait for an opportunity to escape or alert a passerby.

Terrorism and Hostage Negotiation

□ *CTV Reports: Terrorism*, 21 min., color, 1978. Producer: Ian McLeod. Distributor: CTV Television Network.

Looks at the terrorist preventive measures which various nations are taking at international lawlessness increases. Reveals new and discouraging facts from a study of terrorism at the Rand Institute in California. Looks at West Germany, the hardest hit so far by these ideological hit men, and we see how the cure could prove worse than the disease. Examines Canada's military preventive measures only to be told that there are no military solutions.

□ *Drive For Your Life*, 18 min., color, 1977. Producer: Charles S. MarCrone. Distributor: Charles S. MarCrone Productions.

Federal, state, and private police driving experts present demonstrations of proper driving techniques in dangerous situations. The various methods of high speed turnarounds, including the j-, y- and u-turns, and escapes which involve controlled skidding are shown. The precautions one must take when selecting driving equipment (tires, engine size, etc.) are discussed. The chauffeur or driver is instructed to inspect the vehicle for bombs or other explosive devices. Other driver training should include a thorough discussion of terrorist tactics and the methods of escape from these situations. By using the techniques discussed in this film, drivers will be prepared to take evasive measures in order to save their own life, and the life of their employer.

□ *Executive Decision*, 30 min., color, 1975. Producer: Warner Films. Distributor: MTI Teleprograms.

Emphasizes the importance of personal, office, and residential security for government and corporate executives who, while living and working in a foreign country are possible targets for observation, and unpredictable and to communicate frequently with home and office bases. From The Anatomy of Terrorism Series, a restricted, multi-media executive protection training program. See also: *Personal and Family Security*.

□ *Hostage Negotiation For Police*, 51 min., color, 1977. Producer: MTI Teleprograms. Distributor: MTI Teleprograms.

□ *Reality of Rape*, 10 min., color, 1975. Producer: The Filmmakers, Inc. Distributor: MTI Teleprograms.

A young hitchhiker is picked up on her way to work. We then see a powerful recreation of how a rapist "negotiates" for psychological control, as well as the subsequent rape itself. Subsequent scenes involve two officers of varying sensitivity as they respond to the emotional needs of the victim before proceeding with the preliminary interview.

□ *Sex and Violence*, 27 min., color, 1975. Producer: Granada TV, England. Distributor: Benchmark Films.

Documents the services of rape crisis centers operated by two feminist organizations; services include telephone hot lines for victims; seeing raped women admitted to hospitals to support and advise them of their medical and legal rights.

Interviews with rape victims show their emotional scars; the indignities and enormous difficulty of successfully prosecuting the rapists. A district attorney and a judge concern that the law is unfair to victims, too protective of the rapist. Women's rights groups want the law changed.

□ *This Film is About Rape*, 29 min., color, 1978. Producer: Bonnie Kreps. Distributor: Canadian Filmmakers Distribution Centre.

The basic message is that rape is not a crime of sex, but one of assault, using sexual humiliation as its method. Serious without being militant, the film presents a very painful fact of our lives in a compassionate manner.

□ *Why Men Rape*, 58 min., color, 1979. Director: Douglas Jackson. Producer: Douglas Jackson, Wolf Koenig. Distributor: National Film Board of Canada (Montreal).

An examination of rape from the male point of view. A number of professionals associated with law and criminology as well as several convicted rapists are interviewed.

Shows three hostage situations involving criminals and the mentally disturbed. Includes: proven negotiation techniques, perimeter control, command post operation, media control, tactical response, hostage behavior, personality profiler of criminal and mentally disturbed suspects, methods of intelligence gathering, and actual negotiation interactions.

Part of a multi-media program which also includes an instructor's manual, slide presentation, and audiocassette.

□ *Hostage Negotiations, Part 1: Tactical Procedures*, 25 min., color, 1978. Producer: Bay State Film Productions. Distributor: Harper & Row Media.

Documents themes common to most hostage incidents and demonstrates tactical patrolmen and supervisors can use to reduce the time and control the situation until the negotiating team arrives. Topics covered include: dispatch priorities; intelligence gathering; firearms discipline, winners debriefing; establishing interior and exterior perimeter; chain of command; role of the tactical squad; communication links and command posture. A robbery-related situation is used to illustrate three basic tactical procedures.

□ *Hostage Negotiations, Part 2: Negotiating Techniques*, 25 min., color, 1978. Producer: Bay



State Film Productions. Distributor: Harper & Row Media.

Depicts proven, current methods for conducting hostage negotiations safely and positively. Topics covered include: negotiating with emotionally unstable persons, handling political terrorists; treatment and interrogation of released hostages; the nature of the negotiator; and the critical development of the process of continuous interaction between negotiator and captor.

□ *Hostage Negotiations, Part 3: Response to Non-Negotiable Hostage Situations*. 25 min., color, 1978. Producer: Bay State Film Productions. Distributor: Harper & Row Media.

Outlines step-by-step criteria for anticipating situations when negotiating efforts will fail and for creating a workable plan for tactical responses: direct assault, use of chemical agents, sharpshooters. Uses a correctional institution hostage situation to illustrate points.

□ *Imminent Threat*. 16 min., color, 1978. Producer: David Nulsen Enterprises in cooperation with the California State Police Department. Distributor: MTI Teleprograms.

Demonstrates the planning needed to protect executives and officials. Presents the approach for conducting commercial and residential surveys, conducting weaknesses, and developing protective details; stresses the need for a security plan.

□ *Kidnap-Executive Style*. 25 min., color, 1972. Producer: William Brose Productions. Distributor: MTI Teleprograms.

A dramatization of three separate kidnappings: a diplomat ambushed by terrorists, a banker's family held hostage by criminals, and a corporate executive kidnapped by a psychopath. Illustrates the terror of the kidnap situation and the value of security pre-planning and cooperation with local law enforcement agencies.

Included with the film is an Action Kit containing film discussion guide, hostage handbook, quiz cards, executive profile sheets, emergency contact wallet cards, and home security checklists.

□ *Personal and Family Security*. 29 min., color, 1975. Producer: Woroner Films. Distributor: MTI Teleprograms.

Presents advice for business and government executives working and living overseas on how to guard against terrorist attacks at home, in the office, and while driving and what to do to aid the safe return of terrorist kidnapping victims. Major topics discussed include ways of avoiding high visibility in a foreign country, how to make new residences invulnerable to unauthorized entry, and the importance of thoroughly interviewing and screening servants and office employees. Also covered are security precautions relating to the mail and hints on avoiding terrorist tactics are described, together with reports on actual terrorist kidnappings and killings.

□ *Survival Tactics*. 22 min., color, 1973. Producer: Woroner Films. Distributor: MTI Teleprograms.

Deals directly with terrorist attacks, alerting the officer to techniques that may be used against him and offering suggestions on self defense techniques.

Special emphasis is given to situations of extreme and unexpected danger. Focus is on an exploration of fighting techniques necessary for the survival of a sudden desperate physical attack. Attackers wielding knives, home-made flame-throwers, bottled acid, and other sinister weapons are featured. It is not the purpose of this program to teach actual street fighting; but rather to explore the thinking of the adversaries the officer is likely to encounter in situations of this type and to point out the kind of violence they might practice against him. A firm understanding of the principles of balance and momentum is presented, with application to the intelligent and practiced use of 'personal' weapons such as hands, feet and elbows. An instructor's guide is included.

□ *Threat-Car Bomb*. 20 min., color, 1977. Producer: Charles S. MacCrone. Distributor: Charles S. MacCrone.

Designed to bring about an awareness of the car bomb threat and to show the techniques that an untrained person can follow to provide some protection from it.

The effects of various types of explosives when detonated in cars are illustrated through slow motion and split screen photography. Procedures for guarding and searching cars are explained.

□ *Vehicle Ambush-Counter-Attacks*. 18 min.,

color, 1975. Producer: Charles S. MacCrone Productions. Sponsor: California State Police. Distributor: MTI Teleprograms.

Details offensive driving techniques for breaking a terrorist ambush roadblock by ramming and for foiling assassination attempts from moving vehicles.

Emphasizes the importance of using the automobile as a defensive/offensive weapon to avoid being kidnapped or murdered. Different tactics are presented for defending against stationary car roadblocks involving one and two vehicles, vehicles pulling out of side streets or alleys to block the road, and rolling ambushes (another vehicle pulling up along side the target car) using one and two cars. Also covered is how to escape from stationary roadblocks which use vehicles too heavy to be rammed successfully, such as buses or heavy construction equipment. General safety precautions for avoiding other types of terrorist vehicle attacks are suggested along with advice on what 'not' to do in different situations.

□ *Vehicle Under Attack*. 15 min., color, 1975. Producer: William Brose Productions. Distributor: MTI Teleprograms.

Deals with precautions and emergency procedures to be taken in the event of an ambush of a patrol car with molotov cocktails.

Upon arriving at the scene of a 'routine' domestic disturbance, two police officers suddenly find their patrol car blocked in and then set ablaze by a molotov cocktail. They manage to escape from the burning vehicle unharmed - this time. This training film discusses some of the precautions that could have been taken to minimize the danger of attack and injury.

□ *Window on the World: Time of the Jackal*. 30 min., color, 1976. Producer: Les Rose. Distributor: CTV Television Network.

To dramatize the workings of terrorists, recreates the events of the December 1975 assault on the Vienna headquarters of the Organization of Petroleum Exporting Countries (OPEC). Using actors to portray the principles involved, the dramatic scenario illustrates the



From "Hostage Negotiation for Police" (MTI Teleprograms)

intense determination of these violent group. Includes an unusual profile of the world's most wanted man, "Carlos, the Jackal" (alias Ilyich Ramirez Sanchez).

□ *Your Money or Your Life*. 14 min., color, 1978. Producer: CBS News "60 Minutes." Distributor: MTI Teleprograms.

Starting with a review of terrorist activities such as the kidnapping of the Italy's Aldo Moro, this film covers preventive strategies being developed for corporations and their executives and families.

Since there is no evidence that terrorist act will decrease in frequency, and experts, such as the chief scientist at the atom control and disarmament agency, believe that they will

increase, companies are taking steps to protect their executives. Two leading executive protection practitioners discuss how they cannot guarantee safety but can help corporations and executives minimize the risk of kidnapping. Some of the techniques they recommend include maintaining a low profile when traveling or living as corporation representatives in a foreign country, particularly third world countries, learning to recognize when one is being followed, and developing awareness and prevention plans. Several organizations are offering courses in driving skills to escape pursuers, and many companies now order specially-built cars for executives with bullet proof windows and fiberglass bodies and invest in kidnap insurance. A wife of a missing kidnap victim gives some insight into the feelings of the family in a kidnap incident.

Fire Science

□ *Aerial Apparatus*. 30 min., color, 1971. Producer: Division of Fire Safety, State of New York. Distributor: National Fire Protection Association.

Shows the proper use of the service aerial ladder, tractor type aerial ladder, telescoping boom, and aerial platforms. A ladder company demonstrates spotting, stabilizing, controlling, proper use, and safety.

□ *Bleed*. 19 min., color, 1976. Producer: Urban-Image Corp. Distributor: National Fire Protection Association.

Explains boiling liquid expanding vapor explosions with details on the decisions on whether to evacuate or attack. Uses animation, case histories and documentation on Bleed incidents.

□ *Bomb Basics*. 40 min., color, 1976. Producer: AIMS Instructional Media. Distributor: AIMS Instructional Media.

Describes components, characteristics, construction, and applications of explosive devices. Safety procedures in case of bomb threats and explosive use are outlined. Security procedures are emphasized, and the effects of the various explosives on buildings and automobiles are depicted.

□ *Bomb Handling*. 15 min., color, n.d. Producer: Illinois Local Government Law Enforcement Officers Training Board. Distributor: University of Illinois.

Demonstrates that a great degree of safety can be attained by using certain types of equipment in removing bombs from buildings and transporting them to disposal areas. Shows the blast of feet upon nearby silhouettes when bombs are exploded inside specially constructed bomb huts.

□ *Bomb Threat-Plan, Don't Panic*. 15 min., color, 1971. Producer: William Brose Productions. Distributor: MTI Teleprograms.

Stresses the need to develop proper planning procedures for the bomb threat/incident problem. The topics considered include handling of the telephone call, search procedures, and employee evacuation. Emphasized is the need to get as much vital information from the caller as possible, such as where and why the bomb was planted and when it is scheduled to go off. Also stressed is the importance of 'keeping cool' and

of not handling any suspicious packages or suspected bombs.

□ *Bomb Threat Procedure*. 80 min., color, n.d. Distributor: Film Communicators.

Outlines a four-point procedure for handling bomb threat calls. Emphasized is the importance of listening to everything the caller says, asking questions which pinpoint the location of the bomb, recording everything that is learned, and notifying the proper authorities. Intended for telephone operators or anyone else receiving the bomb threat.

□ *Bombs, 1*. 24 min., color, 1971. Producer: Woroner Films. Distributor: MTI Teleprograms.

Demonstrates various explosive and explosive devices, their unique packaging, methods of explosive initiation. The effects of various types of explosive devices are explored in detail.

□ *Bombs, 2*. 20 min., color, 1971. Producer: Woroner Films. Distributor: MTI Teleprograms.

Provides more specific information regarding specific types of bombs and attempts to involve the viewer in the investigation to help him evaluate and discover the complexity and danger inherent in the bomb handling situation. Specific topics examined include: types of bombs, placement of bombs, automobile bomb search, observation for possible suspects, the uniformed officer's responsibility in bomb situations, and what not to do when faced with a suspected bomb.

□ *Bombs, 3*. 20 min., color, 1971. Producer: Woroner Films. Distributor: MTI Teleprograms.

Gives the viewer a theoretical knowledge of various disposal options so that he can judge the danger of acting foolishly in a bomb situation. The conclusion of the film finds the bomb specialist challenging the viewer to make critical disposal decisions. Also includes personality profile of bomb threat callers and actual bomber motivations.

□ *Chlorine and the Fire Fighter*. 29 min., color, 1974. Producer: Chlorine Institute and the National Fire Protection Association with the help of the Baltimore (MD) Fire Department. Distributor: National Fire Protection Association.

Teaches fire fighters and emergency personnel the hazards, properties, problems and solutions in



handling chlorine gas under various emergency situations.

□ *Explosive Devices*. 15 min., color, 1972. Distributor: Police Science Productions.

Designed to encourage familiarization and recognition of the more common explosives and explosive devices found in cities. Describes and illustrates incendiary devices (firecrackers and pipe bombs), midrange devices (hand grenades), and high velocity devices (dynamite sticks). Also depicted are some of the common containers in which high and low explosives have been found.

□ *Fighting Back Fires With Water*. 25 min., color, 1961. Producer: National Fire Protection Association in cooperation with the NEPA Committee on Visual Education and the Tulsa (Oklahoma) Fire Department. Distributor: National Fire Protection Association.

For training fire fighters on use of hose streams when the fire involves flammable liquid bulk storage tanks. Includes positioning of men, kinds of nozzles, size of hose lines, officers' duties, prefire planning.

□ *Firebugs*. 40 min., color, 1975. Producer: M.L. Russ. Distributor: Film Communicators.

Probes the motives and backgrounds of eight persons who have been convicted of deliberately setting fires.

The members of this group include an elderly widow who sets fire to old cars on the street; an eight year old boy who 'just likes to play with matches'; an introvert who lights fires for a feeling of power; and a young woman who sets 'revenge fires' when she is angry. Also featured are a political activist who set 'protest fires' with

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mobility contrasts, a middle-aged "vanny pyon," who trains fires and then puts them out himself for the recognition and publicity he receives, professional burglar who sets fire to corrupt his theft, and a "tough," a prole social activist who sets fire to businessmen looking to collect the insurance. Procedures for discovering and investigating arson cases which emphasize what the first fire fighters should look for are also outlined. The information in this film is restricted but intended for viewing by fire departments and law enforcement personnel only.)

Ground Ladders, 30 min., color, 1968. Producer: Division of Fire Safety, New York State. Distributor: National Fire Protection Association.

Demonstrates correct procedures for carrying, raising, and lowering all types of ground, roof, and attic ladders. An instructor's guide accompanies the film.

Handling LP Gas Emergencies, 25 min., color, 1968. Producer: National Fire Protection Association in cooperation with the NFPA Committee on Visual Education and the Tulsa (Oklahoma) Fire Department. Distributor: National Fire Protection Association.

Shows methods for handling LP Gas emergencies involving both fire and unignited leaks of both liquid and vapor. Includes pointers on the physical properties of LP Gas and features of LP Gas installations.

Hazardous Materials Emergency Response, 30 min., color, 1979. Director: Philip Carter. Producer: Gay Carter. Distributor: Gay Carter.

Illustrates footage from actual explosions, leaks, spills, and fires to illustrate the following topics: recognition of Hazardous Materials incidents, chemical identification, warning labels and placards, immediate actions regarding attack on initial withdrawal, problems of flammable gases, flammable liquids, solids, oxidizers, etc. Also included are notes on special equipment and the primary and governmental agencies available for help and information.

Highrise Plan For Survival, 14 min., color, 1974. Producer: William Brown Productions. Distributor: MTI Teleprogram.

Demonstrates the need for the development and implementation of planning in case of a high-rise building fire. Shows the full evolution of a fire, from inception to safe evacuation, in a multi-story office building, plus key roles played by building management, fire warden, and fire personnel working as a team.

High-Rise Building Fire, 7 min., color, 1973. Producer: National Fire Protection Association. Distributor: National Fire Protection Association.

A study of exterior fire spread in a 31-story reinforced concrete high-rise. The film records the fire in the Andrian Building, Sao Paulo, Brazil (February 24, 1972). Shows helicopter rescue operations, fire scene problems involved in removing some 500 trapped occupants.

High-Rise Building Problems, 17 min., color, 1973. Producer: National Fire Protection Association. Distributor: National Fire Protection Association.

Offers practical guidance in the prevention, fire planning and emergency response to adequately protect life and property in a high-rise fire.

High-Rise Fire Planning, 25 min., color, 1973. Producer: National Fire Protection Association. Distributor: National Fire Protection Association.

Describes the advance planning procedures required in handling high-rise fires and other emergencies. An instructor's manual accompanies the film.

Incendios, 17 min., color, 1974. Producer: National Fire Protection Association. Distributor: National Fire Protection Association.

A record of the Sao Paulo, Brazil high-rise fire which claimed 179 lives. Uses actual fireground footage and graphic animation in a study of the cause, fire fighting conditions, and human reaction of the fire.

Instant Arson—Controlling Incendiarism, 12 min., color, 1973. Distributor: National Fire Protection Association.

Shows the effect of molotov cocktails and incendiaries in the office/structural environment and their extinguishment.

People's Enchours, No. 11, 30 min., color,

1978. Director: Paul Schneider. Producer: Third World Newsreel and Paul Schneider. Distributor: Cinofilm.

On Thanksgiving, 1975, the New York City Fire Department closed Engine Co. 212 in the Northside community of Brooklyn. In protest, the Polish working class community waged a two and one-half year struggle to reopen what became known as the "People's Enchours." Documents the challenges and triumphs of the members of the community faced as they struggled for the return of fire protection.

Postmark Terror, 15 min., color, 1976. Producer: Security Media International Productions. Distributor: MTI Teleprogram.

Describes ways to recognize and dispose of letter bombs and parcel bombs.

Fifteen points of recognition are stressed, they include: extensive postage, handwritten address, titles but no names, misspellings, oily

stains, rigidity, protruding wires or tin foil, and visual distractions (such as blatantly pornographic material). Detection procedures are suggested such as metal detection, x-rays, and explosive vapor testing for all even slightly inspected letters and parcels. Even though there may only be several ounces of explosive in their bombs, the film illustrates their potential for damage and injury by showing several staged explosions. Evaluation is recommended when a suspected bomb is discovered. A holding area or container should be accessible for placing the bomb in while awaiting the arrival of a trained bomb disposal unit.

Structural Fire Attack, 21 min., color, 1978. Director: Philip Carter. Producer: Gay Carter. Distributor: Gay Carter Films.

An introduction to basic firefighting techniques for handling structural fires. Includes pre-fire planning, fire spread theory, priorities on

the fireground, direct attacks, handling free-burning and steady state fires, and live training procedures.

Tank Vehicle Fire Fighting, 25 min., color, 1965. Producer: National Fire Protection Association in cooperation with the NFPA Committee on Visual Education and the Tulsa (Oklahoma) Fire Department. Distributor: National Fire Protection Association.

Informs firemen of what they should know about fires involving flammable liquid tank vehicles.

Ventilation, 27 min., color, 1972. Producer: Division of Fire Safety, New York State. Distributor: National Fire Protection Association.

Shows basic ventilation practices. Demonstrates use of forcible entry equipment, proper use of hose streams for ventilating and theory of fire spread.

Forensic Science

Fighting Crime With Science, 15 min., color, 1976. Producer: Walter J. Klem Company. Distributor: Harpin & Row Media.

Presents an overview of modern crime solving techniques which utilize new scientific methods and discover their application to police investigation and the lives of private citizens. Invention which will aid in the investigation and prevention of crimes include: home security systems with a direct link to the police station; a dual purpose flashlight/strobe light, intended for use by women when walking their dogs at night; sophisticated electronic surveillance equipment; forensic techniques to analyze latent fingerprints and ballistic gun evidence; new methods of bomb search and disposal. Along with technical photography techniques, other directions with investigative applications include new medical analyzers and special methods of document identification through handwriting and typewriter identification.

Investigation of Handgun Wounds, 28 min., color, 1978. Producer: American Society of Clinical Pathologists. Distributor: MTI Teleprogram.

Begin with the processing of victims of a triple homicide and reconstructs how the crime occurred and examines the forensic aspects of gunshot entrance and exit wounds. Reinforces the importance of preserving physical evidence, and depicts the part of an investigation rarely seen by patrol officers.

The Nuclear Witness: Activation Analysis in Crime Investigation, 28 min., color, 1966. Producer: General Dynamics Corporation for former AEC. Distributor: U.S. Department of Energy.

Describes a technique in the examination of physical evidence involved in crime investigation called "Activation Analysis." Shows the application of activation analysis to the investigation of several types of criminal cases: murder, burglary, and narcotics peddling.

Physical Evidence Series: Gathering and Analysis, 21 min., color, 1979. Producer: Women's Films. Distributor: MTI Teleprogram.

Demonstrates the proper procedures and techniques needed to search, gather, identify, package, and analyze fingerprints, objects, body fluids, toolmarks, footprints, etc. Shows how a crime scene should be processed using proven search and investigative techniques. Examines the role and functions of the crime laboratory and the relationship between first responding officer and the investigative team in maintaining the chain of custody.

Part of a series which also includes the film *Search and Identification*, an Instructor's Manual, support slides with script, and an Officer Reference Guide.

Physical Evidence Series: Search and Identification, 15 min., color, 1979. Producer: MTI Teleprogram.

Crime Prevention and Security

Anthony Locks, 4 min., 1974. Producer: Charles S. MacCrone in cooperation with the Sacramento CA Sheriff's Department and the Schlage Security Institute. Distributor: Charles S. MacCrone Productions.

Auxiliary locks include single and double cylinder locks, bolt throw locks, and locks with operation for these locks and their combination are described.

Baltimore City Senior Citizen Crime Prevention Program—Assault, 20 min., color, 1976. Producer: Baltimore Mayor's Coordinating Council on Criminal Justice. Distributor: Dundalk Community College.

Presentation of ways senior citizens can lessen their chances of becoming the victim of an assault, including advice on how to handle an assault if one occurs. Vignettes consider safety precautions to be taken against assault on the street, in stores, on the bus, and in one's automobile.

Baltimore City Senior Citizen Crime Prevention Program—Burglary, 20 min., color, 1976. Producer: Baltimore Mayor's Coordinating Council on Criminal Justice. Distributor: Dundalk Community College.

Presentation of ways senior citizens can lessen their chances of becoming a victim of a burglary. The risks used by thieves to determine whether or not someone is at home and whether a place is worth breaking into are depicted in a series of vignettes.

Basic Security Survey, 25 min., color, 1974. Producer: Women's Films. Sponsor: LEAA. Distributor: MTI Teleprogram.

Stresses crime prevention through physical security measures. The police department's crime

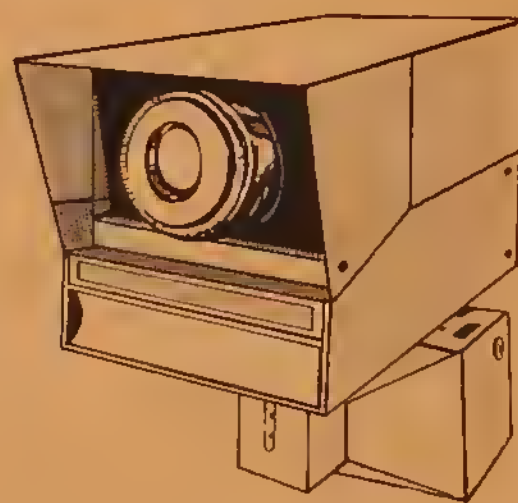
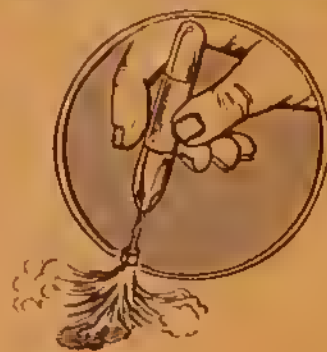
prevention officer is responsible for surveying and assessing business facilities and making recommendations to owners and operators regarding additional measures they can take to enhance their buildings' security. Typical interviews between crime prevention officers and business persons are portrayed, showing the common resistance to new security ideas. The film suggests strategies for crime prevention officers regarding the best time to make contact and the best way to gain cooperation. Shows a number of facilities and points out some of the important things for which a crime prevention officer should look: locks, potential camouflage for a burglar, lighting, and consider from a criminal's point of view what there is to steal and how one would gain entry.

Before It's Too Late, 28 min., color, 1974. Producer: Women's Films. Sponsor: American Insurance Companies. Distributor: MTI Teleprogram.

Points out the value of employing crime prevention techniques through the dramatization of a crime situation. The need for a crime prevention approach, objectives and functions of crime prevention bureau, and citizen involvement and responsibility in reducing criminal opportunity are discussed. Such crime prevention methods as the identification of property with engraved numbers, security surveys of homes, or neighborhood watch programs are also presented. Hardware concepts, target hardening, and group meetings are considered as well.

Business Of Crime Prevention—The Security Survey, 29 min., color, 1976. Producer: Charles S. MacCrone Productions. Distributor: Charles S. MacCrone Productions.

Designed to show the importance of a security survey in reducing crime-related losses for businesses. Provides a step-by-step analysis and inspection of the lines of defense against crime. Suggestions are presented to increase security for



businesses: (1) Protect windows by installing bars or grills; (2) Secure access to the roof; (3) Light all outside areas; (4) Install burglar-resistant glass in large windows; (5) Provide adequate door locks and check that they are secure; (6) Install a good alarm system; (7) Move all trash containers and vehicles from the building to prevent employee theft; and (8) Provide solid fencing around the perimeter of the area. Community teamwork is suggested to help reduce the incidence of crime against businesses.

□ *The Business of Crime Prevention: The Sverdity Survey*. 26 min., color, 1975. Producer: Charles S. MacCrone Productions. Distributor: Charles S. MacCrone Productions.

Designed to educate the public to view their residence as a burglar would view it — to find security weaknesses, the path of least resistance to money and valuables.

A tour of a typical residence is provided, explaining many ways of making it more secure against crime.

□ *Caught*. 24 min., color, 1971. Producer: National Retail Merchants Association. Distributor: National Retail Merchants Association.

Illustrates retail store anti-theft security devices and procedures with scenes of people being observed while shoplifting or stealing and then being caught. This film is aimed at a teenage audience. A discussion guide is included.

□ *Caught Shoplifting*. 25 min., color, 1974. Producer: Cinematic Concepts. Distributor: Oxford Films.

Uses a talk show setting to discuss what kind of people shoplift, why, and how they are caught. A talk show moderator interviews a retail store undercover agent, a floor detective, and a representative of a security association. Emphasized are the predominance of teenage shoplifters and how parents can help to control this phenomenon. Also considered are the different types of surveillance used (both human and electronic) to catch shoplifters in the act. (For junior high and high school students.)

□ *Crime At Home—What To Do*. 21 min., color, 1976. Producer: Rick Pollack Productions. Distributor: MTI Teleprograms.

Discusses general citizen crime precautions for protecting homes and individuals against criminals, including locks, window security, property identification and the handling of unexpected strangers.

□ *Crime In The Home*. 22 min., color, 1973. Producer: Los Angeles County Sheriff's Department. Distributor: AIMS Instructional Media.

Covers methods of protecting the home from burglaries and discusses steps to personal safety from intruders to the home.

□ *Crime—It's A Matter Of Time—Commercial*. 13 min., color, 1974. Producer: Woroner Films. Sponsor: Texas Criminal Justice Division and LEAA. Distributor: MTI Teleprograms.

The story of a victim of commercial crime is presented. Encourages the use of crime prevention measures by commercial establishments.

□ *Crime—It's A Matter Of Time—Personal Fraud*. 13 min., color, 1974. Producer: Woroner Films. Sponsor: Texas Criminal Justice Division and LEAA. Distributor: MTI Teleprograms.

Examples of personal fraud and assault cases are presented, and recommendations are made to reduce this type of crime.

□ *Crime—It's A Matter Of Time—Residential*. 13 min., color, 1974. Producer: Woroner Films. Sponsor: Texas Criminal Justice Division and LEAA. Distributor: MTI Teleprograms.

Illustrates the ways a burglar can gain access to the home, points out poor security resulting in criminal opportunities, and shows how these opportunities can be reduced with a small investment.

□ *Crime On The Streets*. 18 min., color, 1978. Producer: J. Tanton in cooperation with the Pasadena Police Dept. Distributor: AIMS Instructional Media.

Provides suggestions and demonstrates techniques for protecting against street crime, with emphasis on preventing or dealing with assault or robbery. Although a variety of common assault and robbery situations are illustrated, specific attention is devoted to those which can be avoided through simple precautionary measures, such as not walking along dark streets or obscure alleys, locking car doors while driving and when leaving autos unattended, and not carrying large sums of money. The dangers inherent in hitchhiking and picking up hitchhikers are noted,

along with potential problems relating to bars and other public areas. While underscoring the utility of simple, everyday precautionary measures, the film warns against carrying firearms or using heroic means of self-defense.

□ *Crime—Senior Alert*. 18 min., color, 1978. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Depicts a variety of crime prevention and protection measures that can reduce the elderly's vulnerability to victimization and increase their chances of staying unharmed if attacked. Uses a series of vignettes, to demonstrate ways to protect one's home, valuables, and person while in the home, out on the street, or riding in the car.

□ *Crimes Against Persons*. 22 min., color, 1976. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Shows citizens how they can substantially reduce the opportunity for crime by being more careful. Acquaints citizens with modern crime prevention theories and practices, as well as types of crimes and their causes. Emphasizes the importance of consulting police crime prevention units for help in preventing future problems.

□ *Crimes Against Property*. 22 min., color, 1976. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Shows citizens how they can substantially reduce the opportunity for crime by being more careful. Emphasizes the importance of consulting police crime prevention units for help in preventing future problems.

□ *Crisis Management*. 21 min., color, 1973. Producer: Charles S. MacCrone Productions. Distributor: Charles S. MacCrone Productions.

Shows business management what can be done to reduce and prevent business losses due to crime. Explains how preventive priorities and capabilities can be reshaped so that businesses can deal with crime prevention in a cost-effective manner. A typical business is described illustrating recommended loss-reducing techniques. Various alternative methods of crime prevention are outlined and evaluated in terms of their preventive and cost-effective characteristics. Risk avoidance, abatement, spreading, transfer, and assumption are all explained, and descriptions are provided of how they reduce crime. To evaluate business risk exposure, businessmen can use the results of a security survey prepared by their local police department to implement new cost-effective security measures designed to protect their business from both internal and external crime. Managers must utilize their knowledge of loss prevention to select the technique or techniques most advantageous for their business.

□ *Door Was Locked*. 25 min., color, 1967. Producer: D. Sutton. Sponsor: International Association of Chiefs of Police. Distributor: International Association of Chiefs of Police.

Dramatization on how individuals can protect both themselves and their property against intruders. Three areas are emphasized: automobile theft, special precautions for women, and suburban residential burglaries and other crimes. Depicted is how an intruder or burglar can be frustrated by simple security devices, some home-made or quite inexpensive. Also points out how just one careless action or one inadequate protected point of entry can allow an intruder to penetrate a home.

□ *Home And Property Protection*. 35 min., color, 1972. Producer: Summerhill Productions. Distributor: Paramount Communications.

Discusses and demonstrates various burglary techniques, and provides suggestions on burglary prevention methods and devices.

□ *Introduction to Crime Prevention*. 23 min., color, 1974. Producer: Woroner Films. Sponsor: LEAA. Distributor: MTI Teleprograms.

Shows police officers how burglars evaluate targets and illustrates measures that home and business owners can take to make their property less vulnerable to theft.

Discusses the advantages and disadvantages of several types of glass and reinforced doors commonly found in home and business structures. The tools that burglars use to enter through these doors are depicted, along with appliances that could be added to make entry through these doors more difficult. The relative security of various types of locks is also considered along with the methods for opening or breaking through these locks.

□ *Intruder*. 25 min., color, 1970. Producer: Julian Films. Distributor: Pyramid Films.

Dramatic enactments and interviews with an ex-burglar, police, and citizens who have been

burglarized are combined to inform the viewer about burglars.

Information is given on the characteristics of different types of burglars, estimating retail numbers of possessions, locking doors and windows, and storing tools so that they are not convenient to a thief. Suggestions for deceptive actions to convince burglars that someone is at home include installation of inexpensive burglar alarm systems, replacement of vulnerable doors and windows, and selecting good door locks. The viewer is advised to keep calm and follow orders if a burglar does get in, stay out of the house if there are suspicious signs of entry, avoid guns unless skilled in their use, cooperate with the police, and report any suspicious activity in the neighborhood.

□ *Justice: Fear, Crime and Prevention*. 23 min., color, 1974. Producer: Trim, Inc. Distributor: Communist Film. Shows positive ways people are trying to control fear of crime and take cooperative action to prevent it. Examines three different approaches to community-based crime prevention: a volunteer Citizen Band Patrol; a cooperative effort between police officers and social workers; and a community youth service program.

□ *Loss Prevention for Business—Internal Crime*. 20 min., color, 1978. Producer: Jacoby/Strom Productions. Distributor: Harper & Row Media.

Shows businesses how to become more aware of crime from internal sources and how to prevent it, with assistance from local police crime prevention units.

The benefits that could result from involving crime prevention officers and loss control engineers in business internal security planning are demonstrated, and the importance of supportive employee and management attitudes is also emphasized. Methods for preventing employee pilferage and theft are discussed, including marking the company's name on tools and allowing the employees to borrow them for private use, unannounced spot checks on employees, and careful controls of packages coming into and leaving the facility.

□ *Loss Prevention for Business—Intrusion and Access Control*. 20 min., color, 1978. Producer: Jacoby/Strom Productions. Distributor: Harper & Row Media.

Helps businesses become more aware of crime from external sources and to show them what can be done about it.

The benefits of involving crime prevention officers and loss control engineers in business security planning are demonstrated, and the importance of supportive employee and management attitudes is also emphasized. Practical, tested cost-effective methods for preventing a wide variety of externally perpetrated thefts are shown, including the need for adequate locking doors and windows, good fences, key control, alarm systems, and several methods of access control. The use of common sense and awareness on the part of all employees is stressed to prevent the entry of thieves. Businesses must have a plan to identify and secure all problem areas. Security training for key personnel will ensure greater alertness and continuous improvement of safeguards.

□ *Mortise Locks*. 4 min., color, 1974. Producer: Charles S. MacCrone. Distributor: Charles S. MacCrone Productions.

The basic principles of operation of the mortise lock are explained, and the construction of the lock and its advantages are described.

□ *Mugging—You Can Protect Yourself*. 31 min., color, 1977. Producer: Jason Films. Distributor: Learning Corporation of America.

A veteran New York City Police officer demonstrates how anyone can ward off a mugger. The officer first explains precautionary measures for avoiding muggers, then demonstrates with the assistance of three former muggers, practical procedures which anyone — regardless of age or physical ability — can follow in the event of attack.

□ *National Crime Prevention Test, Part 1*. 27 min., color, 1978. Producer: Calvin Communications. Distributor: Harper & Row Media.

In this film, the public's knowledge of the causes and characteristics of property crime, spouse and child abuse, and crimes against the elderly are tested. Crime prevention measures are illustrated.

The film follows a question/answer format and is designed for local police crime prevention units to use in educating the public about the nature of typical suburban crime and methods of effectively preventing, reducing, or dealing with such crime. The portion on property crime covers

residential security (i.e., locks and safety devices, home lighting, handgun safety, access control, use habits) and operation identification and neighborhood watch, two national community based crime prevention efforts. The section on spouse and child abuse concentrates on the demographic and psychological characteristics of both abusers and the abused and suggests ways to prevent or respond to abuse (e.g., crisis shelters, counseling, filing complaints with the police). Elderly victimization is discussed in terms of confidence games and other crimes directed primarily at the aged. Copies of the 44 questions posed in the course of the film are provided.

□ *National Crime Prevention Test, Part 2*. 27 min., color, 1978. Producer: Calvin Communications. Distributor: Harper & Row Media.

In this film, the public's knowledge of the causes and characteristics of crime against persons, street crime, school-related crime, shoplifting, and certain property crimes are tested. Prevention measures are illustrated.

Following a question/answer format, the film is designed to be used by local police crime prevention units in educating the public to the nature of typical crime problems and effective methods of preventing, reducing, or dealing with such crime. Among the topics covered are shoplifting, robbery, auto theft, assault (including rape), forgery, car radio theft, counterfeiting, child molesting, school security and vandalism, white-collar crime, and personal security. Security before, during, and after school is stressed in particular, as are robbery and rape prevention. Copies of the 40 questions posed in the course of the film are provided.

□ *Neighborhood Watch*. 20 min., color, 1972. Producer: Charles S. MacCrone Productions. Distributor: Charles S. MacCrone Productions.

Discusses neighborhood crime prevention programs. Citizens are urged to report unusual incidents to law enforcement agencies. Property identification, proper locks, lighting, and alarms are suggested as preventive measures.

□ *Not a Whopper or a Star*. 24 min., color, 1978. Producer: Chuck Olin Associates (in Chicago) United in cooperation with the Chicago P.D. Sponsor: Illinois Law Enforcement Commission. Distributor: MTI Teleprograms.

Shows examples of what urban, suburban, and rural communities are doing in a grass roots movement to fight crime.

□ *Public Official Protection (Basic Movement Techniques)*. 18 min., color, 1978. Producer: Charles S. MacCrone for LEAA. Distributor: Charles S. MacCrone.

Provides information for security personnel on the basic team movement techniques used in protecting an individual in public, both on foot and in a vehicle.

The diamond, wedge, and cave-in protective team formations are demonstrated, showing defenses against various types of attack. When traveling in a motorcade, the responsibilities of each security officer and the "follow-car" are described. This film is intended for use by executive or public officials themselves, and members of the security teams assigned to protect them. It demonstrates the necessity of cooperation between the security team and the official.

□ *Rip Off*. 18 min., color, 1973. Distributor: Aptin Film Productions.

Demonstrates security devices and techniques which business people can use to reduce their chances of losing money and merchandise.

The four D's of burglary prevention — deter, deny, detect, and delay — are discussed individually. Deterrence involves such things as good inside and outside lighting, decorative grills and bars and sliding metal gates for windows, and advertising security systems in conspicuous places. Hardware such as burglar-resistant glass, dead bolt and electric locks, and padlocks that deny easy entrance to would-be burglars is examined as well as security hardware that should not be used, and why. How the different types of detection and alarm systems operate is also shown. Some of the delaying tactics illustrated include decoy safes and the installation of office safes in plain view of the street. Also discussed are the most effective locations for safes and the insurance companies' rating system for safes, which is based on how long it would take an experienced burglar to open them.

□ *Robbery-Prevention Techniques*. 22 min., color, 1978. Producer: Charles S. MacCrone Productions. Distributor: Charles S. MacCrone Productions.

Discusses how to deter armed robbery and explores the environment of the small business and how that environment can either encourage

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in discourage robbery.

An armed robbery is staged to show potential victims exactly what to do when confronted with force or threat of force. Personnel safety is stressed, as are good identification, protecting the crime scene, and preserving evidence. The physical and psychological crime prevention deterrents illustrated include limiting window display advertising that may obstruct vision, training personnel in proper cash handling procedures, varying bank deposit procedures, and using safes, cash drop boxes, alarms, cameras, entry warning devices, mirrors, and security lighting.

□ *Security Officer—Emergency Situations*, 15 min., color, 1976. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

The duties of security officers in cases of emergency are to remain calm, to call for help, and to assist until a specialist arrives.

The types of emergencies discussed are fires, natural disasters, civil disorders, injuries, and bomb threats. The importance of pre-planned manner of action is stressed. Specialized organizations deal with types of fire extinguishers and bomb searches. A discussion guide is provided.

Part of a 7 film series.

□ *Security Officer—Investigation*, 15 min., color, 1976. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

When a security officer notices something that is significantly different from the normal routine, he should note it and report it, but not interfere.

Emphasizes the importance of not taking individual action without prior authorization. The security officer's observations and reports can be an invaluable contribution to security investigation, but unauthorized action can sabotage them also. When supplies or equipment start missing, security officers should observe people with access to them as well as the possible points of access. The normal routine that people follow is important because, whereas an honest employee will have a good reason for being where he is, when he is, a dishonest one will not. A discussion guide is included.

Part of a 7 film series.

□ *Security Officer—The Officer and the Job*, 15 min., color, 1976. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

This introductory film stresses the importance of the security officer's job to the company he works for and to the non security personnel that work there with him.

The variety of assignments that the security officer is responsible for make him a safety officer, a public relations representative, a crime investigator, an observant patroller, an access guard, and a crime stopper. This film briefly discusses these different roles as well as some other functional aspects of the job: report writing, the use of force, and emergency coordination. One of the most important parts of the security officer's job is to understand fully the operations of the plant (or store) so he can tell when things are going wrong—many good security officers develop a "sixth sense" that aids them in this aspect. A discussion leader's guide is included.

Part of a 7 film series.

□ *Security Officer—Operational Procedures*, 15 min., color, 1976. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Discusses the right and wrong way of carrying out operational procedures in a security context. Also touches on some of the security guard's basic knowledge necessities.

Security officers must remain alert at all times for unexpected events. They should also be completely familiar with the ground plan of their facilities, the location and types of doors and exits, tactical equipment, fire standpipes and sprinklers, and all fire alarm signals. The security implications of visitor processing, employee identification checks, and inspections and searches are discussed. The proper use of communication equipment and firearms is stressed. A discussion guide is included.

Part of a 7 film series.

□ *Security Officer—Patrolling and Reporting*, 15 min., color, 1976. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Emphasizes that the keys to good security are observation on patrol and the accurate and prompt reporting of the incidents observed.

Patrolling in real life does not call for the "high handed heroes" so often depicted on television. The good security officer will always try to minimize risks, leaving gunplay, and taking to fighting to the police. Several episodes

are shown that illustrate correct and incorrect methods of patrolling and reporting. Sometimes the benefits of good reporting are not reaped immediately. Shows how one conscientiously prepared report led to the arrest of two thieves six months later. A discussion guide is included.

Part of a 7 film series.

□ *Security Officer—Burglary, Cargo Theft, Shoplifting*, 15 min., color, 1976. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Techniques are available for reducing the loss from theft offenses—a well thought-out operational procedure for security officers is one of the most effective.

Much employee theft occurs in and around garbage and waste collection areas. Good security requires careful surveillance of trash removal personnel and procedures. All three types of theft discussed in this film can occur as a result of three factors: dishonesty, confusion, and cooperation between employees. While security officers cannot control for dishonesty, they usually can cope with confusion and cooperation if they keep their wits about them. The value of undercover security agents is underscored. A discussion guide is included.

Part of a 7 film series.

□ *Security Officer—Public Relations*, 15 min., color, 1976. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media.

Usually the first person a visitor to a company meets is the security guard. For this reason and others he performs an important public relations service for his employer.

The public relations aspect of the security officer's uniform, attitude, and bearing are discussed through the use of short episodes. Other topics considered are receiving visitors, keeping a clean and tidy post, dealing with interruptions, and the identification routine. The seven qualities of good public relations are summarized as a smile, courtesy, efficiency, understanding, rapport, impartiality, and tact. A discussion guide is included.

Part of a 7 film series.

□ *Security Surveys in Manufacturing*, 11 min., color, 1974. Producer: Woroner Films. Distributor: MTI Teleprograms.

Deals with an actual clothing manufacturer's security/crime prevention plan. Survey uncovers

weaknesses in entrances, windows, alarms, and internal procedures. Viewer is asked to make crime prevention recommendations, based on principles of cost-effective, risk management.

□ *Senior Power*, 19 min., color, 1972. Producer: William Broke Productions. Distributor: MTI Teleprograms.

Covers most of the personal and home security tips elderly persons need to know to improve their safety. Includes proven ideas on how to carry a purse safely, use a whistle, cope with armed robbery, secure a home, and deal with telephone harassment.

□ *Shoplifting*, 21 min., color, 1973. Producer: I. Stuart. Distributor: Paramount Communications.

Shows the extent of shoplifting, explores what motivates people to shoplift, and explains the possible consequences to the thief and to society.

A series of interviews (with a psychiatrist, police investigator, store manager, and department store security director) and enactments emphasize three main points—that most people have at some time in their lives taken something that did not belong to them; that shoplifting is an intractable offense and can lead to a criminal record which could be detrimental to a person's educational or professional careers; and that the cost of shoplifting is ultimately just passed on to the consumer in the form of higher prices. Other topics discussed include the excitement motivation behind most shoplifting, juvenile shoplifters, and the need for store managers, as well as individual shoppers, to report both juveniles and adults caught shoplifting to the police or other authority.

□ *Shoplifting—It's a Steal*, 16 min., color, 1974. Producer: New York Supreme Court. Distributor: 9200 Film Center Productions.

Concerns shoplifting by non-professional juveniles and what happens when they are caught.

Filmed largely in Dayton's department store in Minneapolis, Minnesota, shows who, what, and why teenagers, and even elementary school age children, shoplift. Emphasis is placed on the fact that shoplifting is stealing and that juveniles can and will be arrested and remanded to juvenile court if caught. Parents are also given advice on how to determine if their son or daughter is shoplifting and what to do if their child is caught in the act by store authorities.

□ *Shoplifting—Sharon's Story*, 25 min., color, 1977. Producer: Aniro Productions. Distributor: Learning Corporation of America.

Dramatizes how a young woman is apprehended, arrested, booked, detained, tried, and sentenced for shoplifting in a department store.

□ *Shoplifting—The Great American Ripoff*, 27 min., color, 1976. Producer: Charles S. MacCrone Productions. Distributor: Charles S. MacCrone Productions.

Dramatizes shoplifting and examines its effects on consumers and businesses. Methods for reducing shoplifting losses are suggested.

Various types of shoplifters are differentiated: juveniles who steal for fun and excitement; aging and poor adults who steal to help stretch the family budget; and the professional who steals for pure profit. Offers store owners and management effective methods of prevention, detection, and recovery, including such things as keeping the aisles clear of displays so customers can be watched by sales personnel; avoiding bookkeeping and other chores that distract staff attention during store hours; watching for price switches on merchandise; and using one-way mirrors so that customers can be observed at all times. Explains the citizen arrest procedure, and instructs storekeepers about detaining shoplifters until the police arrive.

□ *Sliding Door and Window Locking Devices*, 4 min., color, 1974. Producer: Charles S. MacCrone. Distributor: Charles S. MacCrone Productions.

Sliding glass doors and windows provide easy access for an intruder. The operation of the different kinds of locks that can be used for this type of opening are explained.

□ *Street Crime—What To Do*, 20 min., color, 1976. Distributor: MTI Teleprograms.

Basic safety precautions are offered for putting down on criminal opportunities and avoiding becoming a victim of stranger to stranger crime.

Suggestions are given for protecting oneself in secluded spots such as office buildings at night, parking garages, and public transportation terminals. Also considered are safety measures to follow when walking alone at night, hitchhiking, and in and around automobiles. In addition, self-defense techniques for women to use against both armed and unarmed attackers are outlined.

□ *Vandals*, 25 min., color, 1972. Producer: ABC News. Distributor: Xerox Films.

Examines vandalism, exposing it as a problem inflicted on America by Americans themselves.

Focuses on urban vandalism targets such as parks, schools, vehicles, buildings, public telephones and conveniences, signs, and recreation areas, and the damage done to natural features like trees, streams, mountains, and animal life. Facts, figures, and pictures illustrate the waste and consequences of vandalism, intended to arouse the concern of average citizens, and encourage them to do something about the problem and expenses of vandalism.

□ *Watchword—Caution*, 26 min., color, 1974. Producer: Summerhill Productions. Distributor: Paramount Communications.

Among the situations shown are those dealing with getting into a car in the garage; leaving motor trouble along the highway; being followed by another car; riding on bus or subway; going to a residential area at night; and walking at night. Other situations include hitch-hiking; having a purse snatched; living alone in a big apartment building; walking in the park; encountering a voyeur and air exhibitionist; a lover's lane attack; and a mugger. Some tips are given—don't carry a lot of money; leave a light or a radio on in an empty apartment or home; avoid dark streets; use a taxi at night; if attacked—scream and kick the assailant's knee or groin.

□ *Vulnerable to Attack*, 26 min., color, 1976. Producer: Charles S. MacCrone Productions. Distributor: Charles S. MacCrone Productions.

Practical ways for women to fight off attackers.

Ways in which a woman can minimize her vulnerability in attacks include the following: Restricting knowledge about herself; installing security hardware in her residence; handling phone callers and door-to-door salesmen properly; carrying convenient security devices, such as purse alarms or mace; and traveling very cautiously. Women must be alert to burglary or mugging as well. Guidelines are provided for women to follow after they are attacked, including reporting to the police and precautions against pregnancy and venereal disease.



From "Shoplifting: Sharon's Story" (Learning Corporation of America)

Comparative Policing

□ *Assignment Northwest*. 28 min., color, 1971. Producer: Dennis Sawyer for the Royal Canadian Mounted Police. Distributor: National Film Board of Canada (Montreal).

A first-hand account of the life and service of Royal Canadian Mounted Police detachments in the Yukon and Northwest Territories. Shows the kind of police work and the general routine involved in northern patrol.

□ *In Your Custody*. 16 min., b/w, 1966. Producer: Dennis Sawyer for the Royal Canadian Mounted Police. Distributor: National Film Board of Canada (Montreal).

Shows custodial procedures to be followed when transferring prisoners from one place to another by train, plane, car, etc. Illustrates subterfuges that should be anticipated, and ways in which they may be avoided or foiled.

□ *North of 60 East*. 29 min., color, 1970. Producer: Dennis Sawyer for the Royal Canadian Mounted Police. Distributor: National Film Board of Canada (Montreal).

On patrol with the Royal Canadian Mounted Police in the eastern Canadian Arctic, north of the 60th parallel. Shows the day-to-day routine of duties of constables who police the vast area that includes Baffin and Ellesmere Islands.

Provides clear impressions of the requirements of this detachment.

□ *Police Service Dogs*. 18 min., color, 1967. Producer: Dennis Sawyer for the Royal Canadian Mounted Police. Distributor: National Film Board of Canada (Montreal).

A demonstration of how police dogs are trained to respond to and obey a variety of commands, and how police officers themselves learn to employ dogs in certain types of tracking or pursuit. Shows a dog picking up the scent of a child lost in the woods and leading searchers to the rescue.

□ *Prisoners of Conscience*. 45 min., b/w, 1979. Producer: Anand Patwardhan. Distributor: Icarus Films.

An investigation into the legalized repression of political dissidents in India, the largest democracy in the world. A look inside the prisons during the "State of Emergency" imposed by the former premier Indira Gandhi, including an examination of the reimposition of capital punishment and the suspension of normal guarantees of civil liberties. How was this possible in a functioning democracy similar to our own? Filmed underground during the emergency.

□ *Public Security in Tokyo*. 30 min., color,



1976. Producer: Broadcast Programming Center of Japan. Distributor: Japan Foundation.

Focuses on the Tokyo Metropolitan Police, discussing at the same time the variety of social factors that contribute to public security. Shown are the communications "nervous center" and the network of police stations, small police boxes and foot patrols, training at the Police Academy, neighborhood associations cooperating with po-

lice in safety and crime prevention campaigns, etc. With English language narration.

□ *Station 10*. 58 min., color, 1973. Director: Michael Scott. Producer: George Pearson. Distributor: National Film Board of Canada (Montreal).

Documentary on the life of policemen at one station in Montreal, drawn from sixty days and nights of on-location filming.



□ *Bunco Boys—And How To Beat Them*. 21 min., color, 1973. Producer: William Brose Productions. Sponsor: North Hollywood Savings and Loan. Distributor: MTI Teleprograms.

Presents three bunco situations showing how conmen set up their victims and how citizens can work with police and bank authorities to catch them. Three of the most common bunco schemes - the bank examiner, the pigeon drop, and the charity switch - are depicted along with ways to "beat" the con artists trying to carry out the scheme. Emphasized is the fact that bunco artists are usually successful because of the gullibility, goodness, or greed of their victims.

□ *Consumer Con Capers*. 23 min., color, 1976. Producer: D. Brown. Distributor: Charles S. MacCrone Productions.

Five common and costly consumer frauds are depicted in a humorous vein - bait and switch, door-to-door repairmen, mail order fraud, home improvement hustling, and easy credit installments. Some simple precautions are suggested to avoid these pitfalls, e.g., before you buy, be wary and before you invest, investigate. Available also as a set of 5 separate 5-minute films or as 5 separate 60-second public service announcements for use on local tv stations.

□ *Counterfeiting And Forgery—The \$\$\$\$ Rip Off*. 25 min., color, 1978. Producer: Calvin Communications. Distributor: Harper & Row Media.

Various methods of detecting forged or counterfeit money are presented for the instruction of small business owners and bank workers.

□ *Counterfeiting and Forgery*. 23 min., color, 1978. Producer: Robert Lusby. Distributor: Harper & Row Media.

Produced in cooperation with the U.S. Secret Service, explains methods of detecting and preventing counterfeit bills from being accepted and fraudulent checks from being cashed.

□ *Crime*. 19 min., color, 1976. Producer: Philip Hobel. Distributor: Document Associates.

Examines the problems of crime (including white collar crime) and crime control in the U.S.

□ *Fraud—You Lose*. 34 min., color, 1973. Producer: Summerhill Productions. Distributor: Paramount Communications.

Demonstrates a number of fraud schemes and provides advice on how to avoid them through a series of dramatized incidents and interviews with business executives and consumer protection personnel. Among the frauds shown are fake collections for charity, home improvement frauds, selling of false dealerships in a business, false contests, extortion schemes, and bank frauds.

□ *The Intrusion Conspiracy*. 20 min., color, 1975. Producer: William Brose Production. Distributor: MTI Teleprograms.

Introduces viewer to many types of criminals that prey on people in their places of work. A wide range of rip-offs in an office environment are shown, including: purse theft, theft of office equipment, vandalized offices. Also covers theft of proprietary information by phone bugging and espionage. Employee vulnerability to rape and assault are also shown.

□ *On Guard—Bunco!* 27 min., color, 1970. Producer: Charles Cahill & Associates. Distributor: AIMS Instructional Media Services.

Presents a dramatized expose of confidence games, rackets, and other schemes used to defraud the public.

□ *Paperhangers*. 28 min., color, 1966. Producer: Edcom Productions. Distributor: Highway Safety Foundation.

Identifies passing bad checks or paper hanging as the most frequently committed crime and discusses sound check cashing procedures.

Shows how most bad check passers operate and how they can be stopped by efficient check cashing procedures. How to establish an efficient check cashing procedure is shown in detail along with guidelines for carrying it out for maximum efficiency. Two former paper hangers discuss the most common errors practiced by businessmen and show frequently used check cashing techniques.

□ *Plastic Criminal*. 22 min., color, 1973. Distributor: Aptos Film Productions.

Dramatization of the credit card fraud system, showing how the criminal obtains and uses credit cards, and methods to prevent credit card abuse.

□ *Shoplifter* 20 min., color, 1964. Producer: Highway Safety Foundation. Distributor: High-

White Collar Crime

way Safety Foundation.

Details the techniques used by amateur and professional shoplifters, the high losses incurred as a result of these thefts, and preventive measures.

Methods of shoplifting are shown under actual store conditions. Such shoplifting techniques as the "booster box", hiding goods under clothing, concealing merchandise in bags or magazines carried into the store, or leaving the store while wearing stolen clothing are all presented. Factors which facilitate shoplifting are also reviewed. Among these are large displays and lack of sales personnel. Preventive measures such as low display shelves, adequate lighting, observation cameras, and attentive sales personnel are suggested. Designed for use by merchandisers and police only.

□ *Sticky Fingers*. 18 min., color, 1975. Producer: Aptos Film Productions. Distributor: Aptos Film Productions.

Aimed at store and security personnel and reveals the ingenious devices and techniques utilized by shoplifters.

Portrays the army of shoplifters who methodically strip stores of merchandise and profits. Explicit methods of shoplifting are shown so that they may be recognized and curbed through proper training of store personnel. These include spring-loaded false bottoms on gift-wrapped boxes, cages worn by women that make them look pregnant, oversized girdles that can be stuffed with merchandise, overcoat "hoosters", jewelry palmers, and a merchandise return and repair fraud. Shoplifters can often be recognized because they are more concerned with people in the store than with the merchandise. Suggestions concerning the use of high counters: locked display cases for small, expensive items; mirrors

and closed-circuit television cameras; and direct megaphone control procedures are presented. Stresses that the best protection from shoplifting is good sales practice and that only the shoplifter will take offense at a salesperson's attentive attention.

□ *They're Out To Get You* color, 1975. Producer: Barton Film Company. Sponsor: U.S. Small Business Administration. Distributor: National AudioVisual Center.

Through conversations with a cellmate and flashbacks to some of his shoplifting episodes, an inmate shows how shoplifters operate and points out preventive measures small businessmen can take to limit shoplifting.

Shows how two people working together in a small store can shoplift by distracting the salesman. Also shows how professional shoplifters have different pockets under their clothes to store stolen articles. Steps which can be taken by business, such as the use of cameras, mirrors, and fake counter displays are shown as well.

□ *White Collar Rip-Off*. 48 min., color, 1975. Producer: NBC News. Distributor: Films Incorporated.

This documentary reported by Edwin Newman, covers employee theft, shoplifting, bribes and kickbacks, medical fraud, insurance fraud, embezzlement, and computer crime. Representatives of employer protective services, security specialists, businessmen, and convicted offenders discuss the extent and nature of each of these crimes, how they are committed, why they are committed, how easy they are to "get away with", and the low prosecution and conviction rates for white collar criminals. Also examined are school, government, public, and the de-emphasis of integrity and ethics in business.

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From "Highway Rescue... Single Handed" (Film Communicators)

□ *Examining The Victim For Injury - First Aid Emergency Care*, 8 min., color, 1975. Producer: Charles S. MacCione. Distributor: Charles S. MacCione Productions.

Law enforcement personnel, ambulance drivers, paramedics, and firemen can be effectively trained to use emergency medical treatment procedures. Shows paramedics working with simulated victims at the scene of accidents. The paramedic checks the pulse rate, respiration, body temperature, skin color, and eye condition of the victim to determine what action should be taken. Procedures involve checking for broken limbs and spinal damage. Training methods involve helping the victim breathe, controlling severe bleeding, and caring for head injuries properly. Checking for identification cards and tags which alert medical personnel to special conditions before the victim is transported to the medical facility can save valuable time and perhaps the victim's life.

□ *First Aid: Drug Emergency*, 16 min., color,

1979. Producer: Thomas G. Smith. Distributor: Churchill Films.

Demonstrates what to do in the principal kinds of emergency: 1) a drug overdose where a victim stops breathing; 2) a psychological emergency created by an adverse reaction to a hallucinogenic drug, in this case PCP.

□ *First Aid Training For Law Enforcement*, 21 min., color, 1978. Producer: Charles Cahill and Associates. Distributor: AIMS Instructional Media.

Using several emergency episodes to recreate kinds of situations frequently encountered by police officers, sheriff's deputies, or highway patrol officers, including: bleeding (including stab wounds, severed arteries, unbedded objects in the body, severed body parts), traffic accident victims with suspected spinal injuries, drug overdose victims, and chest wounds caused by bullets. The major rules of first aid stressed include observing the victim's vital signs, applying basic first-aid such as making sure the victim is

First Aid and Emergency Response

out of further danger, giving artificial respiration if necessary, and controlling severe bleeding. Officers should set priorities, use personal equipment in administering first aid, treat the victim for shock if necessary, and look for emergency medical identification on the victim.

□ *Five Minutes For Survival*, 25 min., color, 1976. Producer: Ten-33 Productions in cooperation with the American Association of Trauma Specialists. Distributor: MTI Teleprograms.

Concerns immediate trauma care. Emphasizes what any rescuer can do to render care in injury or life-threatening situations. Demonstrates basic life support techniques and deals with resuscitation techniques in conjunction with narrative commentary.

tion techniques. The ABC checklist — airway breathing, circulation — is discussed and portrayed in a training classroom setting. Diagnostic steps for determining the operating status of lungs and heart are presented, and techniques elicit for heartbeat resumption and periodic formed singly and as a team. Dramatizations of heart and lung failure in real life settings and with varying degrees of seriousness are presented and witnesses perform the appropriate resuscitation techniques in conjunction with narrative commentary.

□ *Sudden Birth*, 24 min., color, 1975. Producer: Golden State Films. Distributor: California Peace Officers Association.

Gives police officers instructions in the emergency delivery of a baby.

Stresses the need for the officer to remain calm. The officer is instructed that the most important thing for him to do is to just receive the child when it is born. Instructions are given on supporting the baby, receiving and preserving the placenta, and cleaning the baby's mouth.

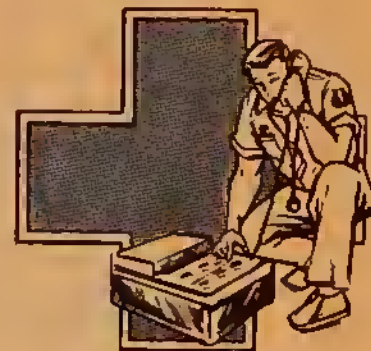
□ *Highway Rescue... Singlehanded*, 21 min., color, 1976. Producer: Film Communicators for the Federal Highway Administration. Distributor: Film Communicators.

Demonstrates assorted precautionary techniques and rescue methods best used by a lone officer responding to a highway accident involving substantial injuries and damage.

Includes methods for securing the crash area, with attention to grounding downed powerlines, marking the area with flares, extinguishing engine fires, bracing overturned vehicles, and determining and ministering to the physical injuries of the parties involved. Elementary first-aid techniques are also illustrated, along with using available materials (e.g., spare tires, push-brooms, riot gear, hand jacks, even the police cruiser itself) to stabilize the accident site until emergency crews arrive.

□ *New Pulse of Life*, 30 min., color, 1975. Producer: Pyramid Films. Distributor: Pyramid Films.

Presents the progressive steps of resuscita-



Behavioral and Psychological Concerns of Policing

□ *Badge And The Battle*, 20 min., color, 1977. Producer: Motivational Media. Distributor: Harper & Row Media.

Dramatizes a selected group of work-related problems in a police department involving ruptured alcoholism, showing the correct steps to be taken by the supervisor who evaluates job performance. Discloses that the alcoholic's reasons given for poor job performance are frequently his told to the supervisor, and that the supervisor is rarely, if ever, qualified by training in alcoholism to cope with or diagnose the problem employee as an alcoholic. The supervisor is encouraged to refer the suspected alcoholic to the appropriate departmental or outside agency for professional counseling within the context of existing departmental and/or labor management policies regarding problem workers. Narrated by Lotar Greene.

□ *Behavioral Simulation Modules*, 6 parts, 5 min., each part, color, 1975. Producer: Southern Illinois University and the Illinois State Police. Distributor: MTI Teleprograms.

A series of 27 dramatic film episodes, presented in six parts, which attempt to directly involve the student in situations he will encounter on the street so the individual can analyze both the situation and the personal feelings aroused by them before dealing with them in the real world. The film is accompanied by an instructor's guide and a "train the trainer" program to help the instructor achieve the desired training goals. See individual titles for descriptions.

□ *Behavioral Simulation Modules—Hostility*, 5 min., color, 1975. Producer: Southern Illinois University and the Illinois State Police. Distributor: MTI Teleprograms.

Some of the situations presented for discussion are: stopping a car containing an interracial couple, being confronted by an antagonistic woman during a sit-in demonstration, being criticized by a man at a bar while you are off duty, and being needed by a group of truckers at a diner.

□ *Behavioral Simulation Modules—Street*, 5 min., color, 1975. Producer: Southern Illinois University and the Illinois State Police. Distributor: MTI Teleprograms.

Some of the situations presented for discussion are: a man rearing into the glove compartment of his car (presumably for a weapon) after a traffic stop, a suicide attempt, and a child seriously injured in an accident.

□ *Between Men*, 57 min., color, 1979. Director/Producer: Will Roberts. Distributor: United Documentary Films.

A documentary about masculinity and the military. Interviews with men from World War I to Vietnam, men who have recently joined, as well as those who have made the military their career. Not about economics and armaments, but about men who have become warriors and the consequences to our lives.

□ *Dealing With Death*, 20 min., color, 1976. Producer: The Filmmakers, Inc. Distributor: MTI Teleprograms.

A study of how police officers can best cope with the problems of emotional stress typically involved in routine exposure to death, taking someone's life, giving a death notification, viewing suicides and homicides, and facing the possibility of one's own death. Incorporates dramatized situations with real interviews and candid commentaries by experienced officers.

□ *Officer Stress Awareness*, 22 min., color, 1976. Producer: Calvin Laboratories. Distributor: Harper & Row Media.

Provides a broad overview of the subject of stress in policing. This is done by showing a number of different physical, emotional, and interpersonal stresses encountered by patrol officers. The situations shown include an officer heart attack brought on by a domestic disturbance, tensions caused by the anticipation of physical danger, public hostility and verbal abuse from "law-abiding" citizens over traffic and parking citations, and pressure to make an on-the-spot decision in a horrage situation. All scenes are based on actual problem situations recreated by police officers for training purposes.

First in a three-part series on stress in police work. See also: *Officer Stress Awareness—Inter-*

nalizing Problems, Officer Stress Awareness—Externalizing Problems.

□ *Officer Stress Awareness: Externalizing Problems*, 22 min., color, 1976. Producer: Calvin Laboratories. Distributor: Harper & Row Media.

Describes officers who externalize stress—the "John Waynes" who take it out on anyone around. It is pointed out that they may not suffer as much as officers who internalize stress and that the resentment they cause is often unleashed upon the next cop—sometimes resulting in violent death. Third in a three-part series on stress in police work. See also: *Officer Stress Awareness; Officer Stress Awareness—Internalizing Problems.*

□ *Officer Stress Awareness—Internalizing Problems*, 22 min., color, 1976. Producer: Calvin Laboratories. Distributor: Harper & Row Media.

Considers some possible reactions to stress and the effect of stress upon the officer. Strong legal and social pressures to inhibit or control their emotions, dealing with the media image of "supercop," and fear of having signs of internal stress interpreted as personal weakness are cited as contributing to the high rate of alcoholism, barbiturate and amphetamine use, and suicide among patrol officers. Resources within the department (chaplains, psychologists) and in the community are suggested to help officers deal with these unique stresses.

Second in a three-part series on stress in police work. See also: *Officer Stress Awareness; Officer Stress Awareness—Externalizing Problems.*

□ *Patrolman, You Have A Problem*, 25 min., color, 1975. Producer: Woroner Films. Distributor: MTI Teleprograms.

Designed for police "rookies," depicts everyday, work-related moral and ethical dilemmas faced by a new patrol officer and poses questions about how the situations should be handled.

Several different situations requiring independent judgmental decisions on the part of the rookie patrolman are presented. They include the question of whether to "back up" a partner rightfully charged with unnecessary use of force, whether free lunches should be accepted after receiving a stationhouse memorandum specifically prohibiting the acceptance of gratuities, and the question of what to do after receiving orders from two different superiors. The film is designed

to be interrupted after each situation to allow for group discussion of the problem.

□ *Perception of Danger*, 20 min., color, 1974. Producer: B.S. Green. Distributor: International Association of Chiefs of Police.

Deals with recognition of danger and assessment of self and the situation to ensure the proper action in dealing with dangerous situations. Stresses the importance of recognizing the danger involved in police work. Several examples are used to show the need for individual assessment of each situation, and at the same time, self-assessment by the police officer. Comments are made on the physical reactions to fear of danger, such as nervousness, perspiration, and trembling hands and the resulting distortion of reality, for example, lights become brighter, sounds become louder, etc. Examples such as removing a drunk person from a bar and apprehending robbery suspects are used to show the need for an officer's constant awareness of how the individuals he confronts perceive him. It is also advised that a policeman totally familiarize himself with the physical surroundings of his beat.

□ *Play It Cool—A Question of Attitudes*, 15 min., color, 1970. Producer: Vision Associates. Distributor: Macmillan Films.

Provides suggestions for the proper display of attitudes among professional police officers when faced with a difficult conflict situation.

Presents dramatizations of several confrontations between police and groups on the streets. The officer's attitude and expressions as he approaches the conflict situation greatly influence the actions of the group. If the officer appears to be prepared for action, the group will probably react in a hostile manner. Officers must act in a very professional manner whenever there is a chance of open conflict erupting. These dramatizations first show the wrong way of acting and then repeat the same scene showing how the police officer should respond in the situation to avoid problems. The scenes range from dealing with a group of teenagers to breaking up a street brawl and a school protest.

□ *Police: The Human Dimension—The Community*, Part B, 22 min., color, 1975. Producer: Florida State University. Sponsor: LEAA. Distributor: Florida State University.

butor: Harper & Row Media.

Recreates actual situations in order to trigger examination of specific problems that show how each police officer's handling of routine, monotonous problems can make or break the department's relations with the community.

Part of an eight-film series, *Police: The Human Dimension*.

□ *Police Marriage-Family Issues*, 22 min., color, 1976. Producer: Calvin Laboratories. Distributor: Harper & Row Media.

Considers some of the special problems and pressures encountered by the officer and his children as a result of his work.

Included are the problem of his frequent absence from home during critical times in his children's lives, the emotional barriers to establishing an intimate and enduring relationship with his children, and the special fears and concerns an officer often develops about his children as a direct result of the nature of his work. The problems of arbitrariness and authoritarianism at home, and of unrealistic expectations for children are considered in light of the unique peer pressures encountered by the children of police officers.

Second in a three-part series on police marital problems. See also: *Police Marriage-Personal Issues*, *Police Marriage-Social Issues*.

□ *Police Marriage-Personal Issues*, 20 min., color, 1976. Producer: Calvin Laboratories. Distributor: Harper & Row Media.

Focuses on the impact of the job on sexual harmony, communication, sensitivity, trust, and shared interests.

The problem of the police wife's attempt to adapt to her husband's work and its unusual pressures while forming her own identity is explored, along with many of her special concerns (for instance, dealing with the reality of daily danger, the availability of other women to her husband, the competition represented by the job and the often intense friendship of her husband's brother officers).

First part in a three-part series on police marital problems.

See also: *Police Marriage-Family Issues*, *Police Marriage-Social Issues*.

□ *Police Marriage-Social Issues*, 16 min., color, 1976. Producer: Calvin Laboratories. Distributor: Harper & Row Media.

Examines the police family in relation to the larger community of which it is a part — friends, relatives, and members of the public.

Seeks to relate the officer, his wife, and his children to the larger community of which they are a part by considering some of the social and psychological problems they often face in dealing with friends, relatives, and members of the public. Typical sources of conflict in dealing with others in informal social settings are explored, as well as various ways in which an officer's work can 'contaminate' such interactions. Also considered are off-duty demands and expectations by others that arise from the nature of the officer's work role.

Third in a three-part series on police marital problems. See also: *Police Marriage-Personal Issues*, *Police Marriage-Family Issues*.

□ *Police: The Human Dimension*.

An eight-part series which recreates actual events to trigger examination of specific problems related to use of authority, officer integrity, and community image.

□ *Police: The Human Dimension-Authority, Part A*, 22 min., color, 1975. Producer: Florida State University. Sponsor: LEAA. Distributor: Harper & Row Media.

Recreates actual situations to show the tremendous range of discretion a cop has to employ.

Part of an eight-film series, *Police: The Human Dimension*.

□ *Police: The Human Dimension-Authority, Part B*, 22 min., color, 1975. Producer: Florida State University. Sponsor: LEAA. Distributor: Harper & Row Media.

Recreates actual situations to trigger examination of specific problems involving the use of discretion on the job.

Part of an eight-film series, *Police: The Human Dimension*.

□ *Police: The Human Dimension-The Community, Part A*, 22 min., color, 1975. Producer: Florida State University. Sponsor: LEAA. Distributor: Harper & Row Media.

Recreates actual situations in order to trigger examination of specific problems that show how insensitivity and cynicism can prevent an officer

from seeing things as they really are.

Part of an eight-film series, *Police: The Human Dimension*.

□ *Police: The Human Dimension-Ethics, Part A*, 22 min., color, 1975. Producer: Florida State University. Sponsor: LEAA. Distributor: Harper & Row Media.

Recreates actual events in order to trigger examination of ethical problems involving conflicting loyalties and moral temptations.

Part of an eight-film series, *Police: The Human Dimension*.

□ *Police: The Human Dimension-Ethics, Part B*, 22 min., color, 1975. Producer: Florida State University. Sponsor: LEAA. Distributor: Harper & Row Media.

Recreates actual events in order to trigger examination of ethical problems involving an internal investigation.

Part of an eight-film series, *Police: The Human Dimension*.

□ *Police: The Human Dimension-Minorities*, 22 min., color, 1975. Producer: Florida State University. Sponsor: LEAA. Distributor: Harper & Row Media.

Uses open-ended, trigger situations to illustrate some of the subtle actions and attitudes that can effect a department's relations with the minority community. Gives officers the opportunity to see for themselves the negative effects stereotyping can have on police work.

Part of an eight-film series, *Police: The Human Dimension*.

□ *Police: The Human Dimension-Stress*, 22 min., color, 1975. Producer: Florida State University. Sponsor: LEAA. Distributor: Harper & Row Media.

Uses open-ended, trigger situations to illustrate many of the more common and frustrating incidents which subject patrolmen to high levels of stress. Officers are shown handling and reacting to various forms of verbal abuse, insulting conduct, and other tensions both on the job and at home.

Part of an eight-film series, *Police: The Human Dimension*.

□ *The Sixth Sense: Body Language Techniques for Law Enforcement*, 23 min., color, 1978. Producer: Harper & Row Media. Distributor: Harper & Row Media.

Examines the police family in relation to the larger community of which it is a part — friends, relatives, and members of the public. Seeks to relate the officer, his wife, and his children to the larger community of which they are a part by considering some of the social and psychological problems they often face in dealing with friends, relatives, and members of the public. Typical sources of conflict in dealing with others in informal social settings are explored, as well as various ways in which an officer's work can 'contaminate' such interactions. Also considered are off-duty demands and expectations by others that arise from the nature of the officer's work role.

Third in a three-part series on police marital problems. See also: *Police Marriage-Personal Issues*, *Police Marriage-Family Issues*.

□ *Black Cop*, 18 min., b/w, 1968. Producer: WNET. Distributor: Indiana University.

Comments are made on black policemen in several major cities including New York City and Los Angeles. Interviews are taken of black citizens to gain insight on their attitudes toward black policemen and the roles they feel they should play in the black community. Black policemen also discuss their perceptions about police work and involvement with citizens.

□ *Career Awareness — Law Enforcement*, 11 min., color, 1973. Producer: Miller Productions. Distributor: AIMS Instructional Media.

Awareness film giving junior and senior high school students a brief overview of modern law enforcement and of the variety of jobs and careers available in both the uniformed and support services.

□ *Cops-Who Needs Them?* 15 min., color, 1973. Producer: Universal Education and Visual Arts. Distributor: Universal Education and Visual Arts.

Designed to show high school students that policemen are a very necessary part of our society. The story of Steve, a young student who finds it necessary to seek police aid when his car is stolen. He attempts to locate it only to realize

he cannot do it alone, or with friends, but must get police help. He obtains parental permission to ride with two cops in their patrol car as they search for the stolen vehicle. Through involvement with policemen, he begins to discover that there is an individual in the cop's uniform. An appreciation of that fact plus personally experiencing police procedure when the 'chips' are down, gives Steve a different attitude regarding cops.

□ *Stress Training For Police, Part 1: Fear and Anxiety*, 10 min., b/w, 1970. Producer: Film Modules, Inc. Distributor: Film Modules Distribution.

Police officers (portrayed by members of the Mount Vernon Police Force) express their differing views on how they would and do feel and react in situations involving domestic quarrels, riots and violent neighborhood reaction to a recent arrest, particularly in racial situations. The incorrect and dangerous things done and the views expressed by some police officers in the film are intended to stimulate discussions on how people sometimes behave when they allow themselves to be governed only by their emotions. The language in this film is raw, good police practice is not necessarily followed, and no attempt is made to help the police image. This film is one of a three-part police experience module which comes with a 'Trainer's Guide' and trainee worksheets for each film module.

□ *Stress Training for Police, Part 2: Humiliation and Anger* 9 min., b/w, 1970. Producer: Film Modules Inc. Distributor: Film Modules Distribution.

Police officers (portrayed by members of the Mount Vernon, New York Police Force) express their differing views on how they would and do feel and react in situations involving police harassment (physical and/or verbal abuse). The incorrect and dangerous things done and the views expressed by some police officers are intended to stimulate discussions of how people sometimes behave when they allow themselves to be governed only by their emotions. The language in this film is raw, good police practice is not necessarily followed, and no attempt is made to help the police image. This film is one of a three-part police experience module which comes with a 'Trainer's Guide' and trainee worksheets for each film module.

□ *Stress Training for Police, Part 3: Feeling Good*, 10 min., b/w, 1970. Producer: Film Modules Inc. Distributor: Film Modules Distribution.

Examines methods of crime control. Presents a research scientist at the Forensic Department of the Clarke Institute of Psychiatry who is working in the area of victimology; and Terry Booth, a police officer who considers himself a community service worker, rather than a law enforcer.

□ *Criminology*, 20 min., color, 1976. Producer: Document Associates. Distributor: Document Associates.

Examines methods of crime control. Presents a research scientist at the Forensic Department of the Clarke Institute of Psychiatry who is working in the area of victimology; and Terry Booth, a police officer who considers himself a community service worker, rather than a law enforcer.

□ *Evaluating The Performance of Law Enforcement Personnel*, 30 min., color, 1976. Producer: Creative Media. Distributor: Industrial Education Films.

Designed to train police management officers in the proper procedures for evaluating other police officers for promotions and raises. Suggests that a job description, performance standards, specific objectives, incident files, and planning are all important factors which are useful in making evaluations of performances for promotions.

□ *Eyewitness*, 22 min., color, 1977. Producer: Harry Hurwitz. Distributor: Emerald Films.

A day in the life of a young, Hispanic college student from the point of view of four different individuals. All see the young man as something different, demonstrating how our perceptions can be misleading.

□ *Fidelity of Report*, 6 min., b/w, 1946. Producer: Wilbert S. Ray. Distributor: Pennsylvania

Police officers (portrayed by members of the Mount Vernon, New York Police Force) express their differing views on how they would and do feel and react in situations involving the arrest of so-called 'winos' or 'bums'. In this case, a police officer gives breath-to-mouth resuscitation to a bum in a diabetic coma. The emphasis is on how the policeman feels about his job and about the things he is called upon to do in the course of an eight-hour shift. The incorrect and dangerous things done and the views expressed by some police officers in the film are intended to stimulate discussions on how people sometimes behave when they allow themselves to be governed only by their emotions. The language in this film is raw, good police practice is not necessarily followed, and no attempt is made to help the police image. This film is one of a three-part police experience module which comes with a 'Trainer's Guide' and trainee worksheets for each film module.

□ *Tarnished Badge*, 24 min., color, 1975. Producer: Women's Films Keyes/Harden Prods. Distributor: MTI Teleprograms.

Depicts what happens after a crooked cop is 'caught' and shows the consequences of police corruption for the individual, his family, his friends, and other police officers.

Also considered is the highest police officer's responsibility to report activities of police corruption involving other policemen.

□ *Use and Abuse of Force*, 20 min., color, 1977. Producer: Women's Films. Distributor: MTI Teleprograms.

Explores the phenomenon of violence in American history and the changing attitudes towards police use of force. Emphasizes the current attitudes that demand an officer use only the minimum amount of force necessary to accomplish a goal. Discusses the factors that may trigger abuse, such as prejudice, anger, nervousness or fear, and a "tough cop" image.

□ *Under Pressure*, 31 min., b/w, 1965. Producer: Public Health Service/National Medical Audio Visual Center in cooperation with the Los Angeles Association for Mental Health. Distributor: National Audio Visual Center.

Shows the pressures under which members of a large city police department must work. Stresses the importance of the individual officer's ability to handle any situation that might occur in the course of a routine patrol.

State University.

An audience-participation demonstration of accuracy of observation and report. The dramatic action sequence centers a woman rushed while waiting for a bus. The action takes 10 seconds, after which the projector is stopped. A standard set of questions is given to the audience to answer. The dramatic action is repeated by continuing projection and each observer is asked to check accuracy of his/her own observation. One set of questions is supplied with each film.

□ *Human Journey: Keeping The Peace*, 50 min., color, 1976. Producer: Len Rose. Distributor: CTV Television Network.

Offers analysis of society's criminal elements and the people who are constantly working to protect the average citizen from the attacks of crime. In the course of the program, a convicted rapist is interviewed, and prison officials discuss the difficult task of criminal rehabilitation. Dramatized sequences illustrate the intensity of the average policeman's daily routine.

□ *I Ain't Going Back*, color, 1972. Producer: University of Texas. Sponsor: Moody Foundation. Distributor: Texas Criminal Justice Division.

Describes New Directions Program, which assists ex-convicts who help new releasees adjust to life outside of prison. Begins by showing problems faced by individuals recently released from prison. Included are finding jobs, finding a place to stay, and public attitudes towards ex-convicts. It is then demonstrated how the New Directions Program helps to instill confidence in an ex-convict, helps him to obey parole rules to avoid revocation, and provides companionship for the ex-convict.

□ *To Humanize the Police* 20 min., color, 1976. Producer: Philip Hobel. Distributor: Document Associates.

Our police are in trouble — frustrated, bored and tired of trying to do a job that many believe just can't be done. This film presents the cop as he is a human, hopeful, flawed, and well worth helping. Featured is James Ahearn the former

Police — General

□ *Amateur Night at City Hall: The Story of Frank L. Rizzo*, 75 min., color, 1979. Director: Robert Mugge. Producer: Herdi Trombert. Distributor: Direct Cinema Ltd.

A feature-length documentary about Philadelphia's colorful and controversial mayor, Frank L. Rizzo. Chronicles Rizzo's rise from patrolman on the beat, to law-and-order police commissioner, to mayor of the fourth-largest city in the United States. Subjects explored include politics as show business, urban violence and police brutality, racial and class conflicts, the influence of news media on elections, patronage and corruption, and the "man of the people" concept at the heart of American political mythology.

□ *Black Cop*, 18 min., b/w, 1968. Producer: WNET. Distributor: Indiana University.

Comments are made on black policemen in several major cities including New York City and Los Angeles. Interviews are taken of black citizens to gain insight on their attitudes toward black policemen and the roles they feel they should play in the black community. Black policemen also discuss their perceptions about police work and involvement with citizens.

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Awareness film giving junior and senior high school students a brief overview of modern law enforcement and of the variety of jobs and careers available in both the uniformed and support services.

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he cannot do it alone, or with friends, but must get police help. He obtains parental permission to ride with two cops in their patrol car as they search for the stolen vehicle. Through involvement with policemen, he begins to discover that there is an individual in the cop's uniform. An appreciation of that fact plus personally experiencing police procedure when the 'chips' are down, gives Steve a different attitude regarding cops.

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A day in the life of a young, Hispanic college student from the point of view of four different individuals. All see the young man as something different, demonstrating how our perceptions can be misleading.

□ *Fidelity of Report*, 6 min., b/w, 1946. Producer: Wilbert S. Ray. Distributor: Pennsylvania

Chief of Police of New Haven, author of *Police In Trouble*, and now the director of the Insurance Crime Institute. Ahead is an activist who wants the police role revamped, to turn the cop on the beat into an accomplished public servant—thoroughly educated, sensitive and competent.

□ *The Key Man*. 14 min., color, 1975. Producer: Gilbert Alshul Productions. Distributor: Journal Films.

Orients field training officer candidates by describing the range of challenges and satisfactions they will likely experience. It is also designed to promote the FTO program to municipalities. Film is accompanied by a 100 page booklet which addresses itself directly to the training officers and speaks to the ways that they can protect men effectively from an active learning perspective.

□ *Law and Order*. 81 min., b/w, 1969. Producer: Frederick Whittman. Distributor: Zipporah Films.

Documentary which uses real life episodes to depict the routine work of a policeman in a large city police department.

Deals with the role of police in one district of Kansas City, Missouri. It captures police operations as viewed by the community. Dangerous situations as well as the more mundane aspects of police work are depicted, illustrating the diversity of the police role. A police officer is followed through several situations, including picking up a drunk from the street, breaking up a family quarrel, arresting a prostitute, and settling an argument over a taxi fare.

□ *Michael: Homicide Zone One*. 25 min., color, 1977. Producer: Paul Lang. Distributor: CTV Television Network.

Michael MacLean followed the investigation into the death of one Carlos Argueta, a typical victim in Homicide Zone One, New York City's East Side, a district where most of the homicides are classified as stranger murders. After three months, the investigation into the Argueta killing yielded no solution, then the police are forced to place it in the ever-growing file of unsolved murders. While it may seem that no one cares about this deplorable, inexcusable situation, MacLean found one police sergeant who was

worried and frustrated by the problem. Sgt. Jack Cahill expressed his concern to MacLean.

□ *Man in the Middle*. 22 min., b/w, 1968. Producer: George C. Stoney Associates. Sponsor: John Jay College of Criminal Justice. Distributor: Anti-Defamation League of B'nai B'rith.

Depicts several of the roles which a policeman is called upon to play in today's world. Bored by problems which range from the handling of mass demonstrations of a political, social or institutional nature to allaying fears of parents of missing children or victims of crime, the police are shown in their roles as a buffer or as involved participants dealing with the varied problems people face. The film also shows how positive attitudes on the part of the police and the public facilitate successful mutual aid.

□ *Me-A Cop?* color, 1973. Producer: Media Production Services. Sponsor: LEAA. Distributor: Media Production Services.

Examines various aspects of police work. Begins by examining the police role such as going through inspection and roll call. Other duties of the officers are displayed including settling disputes, breaking up fights, and counseling in juvenile relations. The film gives highlights of the highway patrol and state police functions. The operations of the crime laboratory are also examined. Interviews with police chiefs in various U.S. cities, such as Atlanta, Winston, Salem, and Miami are included.

□ *Mrs. Cop*. 15 min., color, 1975. Producer: Joe DeCola. Distributor: MTI Teleprograms.

A documentary about one woman's role as an officer in the police force, showing job situations and investigating the opinions of the policewoman and her fellow officers.

Shows the current trend toward the use of women in the mainstream of police work—as working, 'street-wise' police officers. The life of a female sergeant with a large metropolitan police department is explored. The policewoman is shown on-duty, carrying out her responsibilities in the areas of supervision, patrol, roll-call, inspection, and in-service training, as well as off-duty, at home with her husband who is also a police officer. The attitudes toward her and other

women in law enforcement today are explored through the eyes of her fellow supervisors, and subordinates.

□ *My Dad's a Cop*. 18 min., color, 1976. Producer: William Brose Productions. Distributor: MTI Teleprograms.

Shows the job of a policeman from the eyes of a policeman's young son. Emphasizes the pride and importance of the job, but also touches on some of the drawbacks. Offers the child's insights into the multiple demands—career and family—of an adult's life.

□ *Police Power*. 59 min., b/w, 1974. Producer: NET. Distributor: Indiana University Audio Visual Center.

Probes into the question of the proper powers of the police in a modern democratic society. Presents a panel of experts on criminology and law enforcement procedures: O.W. Wilson, Superintendent of the Chicago Police Department; Yale Kamisar of the University of Minnesota Law School; Fred Inbau of Northwestern Law School; A.C. Germann, Chairman of Police Science at Long Beach State College. Moderated by Gresham Sykes, Executive Director of the American Sociological Association.

□ *Police Tapes*. 49 min., b/w, 1977. Director: Susan and Alan Raymond. Producer: Video Verite. Distributor: MTI Teleprograms.

Cinema verite documentary showing interaction of New York City police officers with urban ghetto over six-month period. Wide variety of incidents include responses to homicide, assault, drug abusers, domestic fights. Socio-economic problems of decaying urban centers are shown through the eyes of the police department responsible for "keeping the lid on."

□ *Red Squad*. 45 min., b/w, 1973. Producer: Pacific Street Film Collective. Distributor: Pacific Street Film Library.

Looks at the surveillance activities of both the New York City Police Department's Special Services Division and the FBI's New York Office as they monitor protest groups, demonstrations, and minority groups.

□ *Tough-Minded Interpersonal Communication For Law Enforcement*. 30 min., color 1973.

Producer: Creative Media. Distributor: Creative Media.

The structure, mannersisms, attitudes, and personality attributes that nurture effective communication are presented in the context of police intra-departmental situations.

Discusses the importance of communication in effective task accomplishment and presents the essential principles and ingredients of good communication. Following the articulation of each aspect of good communication, the principle is illustrated in dramatic presentations that portray its proper application in contrast to poor communication technique.

□ *Tough-Minded Supervision For Law Enforcement*. 30 min., color, 1975. Producer: Creative Media. Distributor: Creative Media.

Stresses the importance of the quality of the moments of supervisory contact a sergeant has with patrolmen. Explains the principles of effective supervision and presents negative and positive dramatizations of each principle. Clearly explaining and interpreting performance standards and their rationales is a principle portrayed, along with positive listening. Knowing the personality, problems, and potential of those supervised is presented as an important consideration in alert, sensitive supervision that leads to improved performance. Helping a patrolman teach his own conclusions about a problem is treated as a skill of mature personnel management.

□ *Two Cops*. 28 min., color, 1976. Producer: Braverman Productions. Distributor: MTI Teleprograms.

Allows the viewer to experience the realities of police work through two patrol officers—sharing their world on the street, at home, and alone. Designed to provide a realistic and personal insight into all aspects of the job.

□ *What's a Cop?* 27 min., color, 1973. Producer: Woroner Films. Distributor: MTI Teleprograms.

Attempts to define the role of the policeman for the public and the new recruit through the dramatization of a wide variety of police activities.

Among the police activities portrayed in the film are traffic accident investigation, arrests, suicide prevention, murder scene activities, and

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From 'Whistling Smith' (Wombat Productions)



From "Two Cops" (MTI Teleprograms)

investigation, crisis intervention situations, and police training.

□ *Whistling Smith*, 27 min., color, 1976. Producer: Michael Scott and Martin Canell for the National Film Board of Canada. Distributor: Wombat Productions.

"Whistling" Smith is a sergeant of the Vancouver, Canada, police force who pounds the beat in one of the seamier sections of town. The street people here include addicts, prostitutes and drunks. Smith sees himself as one of the street people. His methods are unorthodox, and even questionable, but when he is on the beat, crime drops significantly.

□ *Whole World is Watching*, 11 min., color, 1972. Producer: District of Columbia Metropolitan Police Department. Distributor: International Association of Chiefs of Police.

An historical account of the 1971 May Day disturbances and demonstrations in Washington, D.C., and the efforts of the metropolitan police to keep the city functioning and to keep the demonstrators under control.

Emphasizes that each of the different activities of the demonstrators required different police countermeasures. Comprised of actual footage of the May Day, 1971 spring offensive, the largest single anti-war demonstration in

United States history. The film was shot entirely by officers of the Metropolitan Police Department, Washington, D.C., before and during the five-day demonstration. The movie sound track of the film contains actual reissue of demonstrators in highly charged emotional confrontations. To some, such language will be offensive and publishers are encouraged to preview the film before presentation to outside groups.

□ *Yellow Cab*, 48 min., color, 1979. Producer: BBC TV (London, England). Distributor: Time Life Multimedia.

A documentary about two New York City plainclothesmen who cruise the streets of Harlem in a taxi looking for street crime. Narrated by the cops themselves and the street people they meet, the film gives insight into their private lives as well as their daily routine.

Criminal Justice — General

□ *Frame Up! The Imprisonment of Martin Sostre*, 30 min., color, 1974. Producer: Pacific Street Film Collective. Distributor: Pacific Street Film Library.

An exposition of the frame-up of Martin Sostre, the owner of the only anti-war, Black Liberation bookstore in Buffalo, N.Y., who, in 1967, was arrested on a charge of selling \$15 worth of heroin and sentenced to 30-41 years in jail. The chief prosecution witness recants his testimony in 1973, testifying in Federal Court in Buffalo that he framed Sostre in return for a promise by Buffalo officials not to prosecute a burglary charge against him.

□ *The Grand Jury: An Institution Under Fire*, 59 min., color, 1978. Producer: Pacific Street Film Collective. Distributor: Pacific Street Film Library and Direct Cinema Ltd.

Probes into the nature and function of the grand jury system. Explores the relationship of the grand jury to the rest of the criminal justice system by following a case from arrest through indictment, utilizing a sitting grand jury.

□ *The Intelligence Network*, 35 min., color, 1978. Director: Christopher Bedford. Producer: Campaign for Political Rights. Distributor: Campaign for Political Rights.

Documentary film which exposes an extensive intelligence-sharing network of over 100 agencies at the local, state, federal and international levels, including the FBI, CIA, local and state police and private organizations.

Personal experiences are interwoven with expert accounts revealing the deliberate violations of political rights from the CIA's disruption of political activity around the world to spying and harassment by intelligence units of local police departments.

□ *Justice Black and the Bill of Rights*, 32 min., color, 1969. Producer: CBS News. Distributor: BFA Educational Media.

In this interview with CBS News Correspondents Eric Sevareid and Martin Agronsky, Supreme Court Justice Hugo M. Black discusses the possible conflict between law and morality, freedom of speech, and police powers vs. the rights of the accused.

□ *Justice: Crime, Criminals and the System*, 27 min., color, 1974. Producer: Trust, Inc. Distributor: Coronet Films.

Takes a look at our criminal justice system and asks some basic questions: Why isn't the system working? What should be done to change it? What is a crime? Who is a criminal?

□ *Justifiable Homicide*, 5 min., b/w, 1978. Director: Eric Thiermann. Producer: Thiermann-Finch Productions. Distributor: Phoenix Films.

At first sight, the situation seems clearcut: As reported in a news bulletin, a black youth hitches a ride with a white security guard. They stop for gas. The youth steals the car. The driver draws his gun, fires, and kills the young man as he attempts to escape.

A simple case of justifiable homicide... or is it?

The film raises this important question, making the viewer confront the possibility that

reality may be more complicated than it appears to be.

□ *Opportunities in Criminal Justice — A Candid Look at Careers for Minorities and Women*, 35 min., color, 1977. Producer: William Greaves for the National Urban League. Distributor: William Greaves Productions.

Describes employment opportunities in criminal justice for women and minorities and local criminal justice system activity to recruit these persons and change departmental attitudes toward them.

Discusses the action taken by the Law Enforcement Minority Manpower Project (LEMP) of the National Urban League to recruit minorities and women and set up programs in Cleveland, Dallas, Lexington, KY, and other cities which use techniques such as recruitment workshops and local radio announcements to teach minority residents. In Topeka, LEMP personnel make regular visits to Indian and Hispanic neighborhoods to recruit interested individuals. LEMP staff also tutor and counsel applicants for state criminal justice positions requiring civil service tests. Interviews with minority persons and with minority criminal justice personnel in the film indicate that these persons believe that a system with more diverse representation would be more sensitive to the needs of minorities. Changing attitudes toward female patrol officers and judges is discussed.

□ *Prejudice: Perceiving and Believing*, 28 min., color, 1976. Producer: Motivational Media. Distributor: Harper & Row Media.

Shows that stereotyped classification by race, religion, ethnicity and sex, rather than by individual worth, prevents positive personal interactions. Aims to improve attitudes, both towards the officer's community and department's equal employment programs.

□ *Psychiatry and Law—How are they Related?* Part 1, 29 min., b/w, 1970. Producer: National Medical Audiovisual Center. Distributor: National Audiovisual Center.

A distinguished group of experts in psychiatry and law discuss the important role of the psychiatrist in the courtroom and the prison.

□ *Psychiatry and Law—How are they Related?* Part 2, 29 min., b/w, 1970. Producer: National Medical Audiovisual Center. Distributor: National Audiovisual Center.

A continuation of the discussion begun in Part 1. Features Thomas S. Szasz, M.D., Upstate Medical Center, Syracuse, New York; Bernard Diamond, M.D., University of California, Berkeley; and Alexander R. Brooks, Professor, Rutgers University Law School.

□ *Revolving Door*, 30 min., b/w, 1968. Producer: American Foundation Inc., Institute of Corrections. Sponsor: LEAA. Distributor: Association Films.

Portrays the inhumanities and injustices of the revolving door process of arrest, incarceration, and re-arrest of the minor offender, and offers concrete suggestions on how to end this cycle.

An overview of the kinds of minor offenders who most often find themselves in the arrest-release-arrest cycle is provided. It is noted that the

majority of their cases are heard in the lower courts of America, where overcrowded dockets, lack of adequate facilities, and lack of probation facilities may force a 'production-line' type of justice on the minor offender. The impact of this high case volume on the performance of prosecutors, the defense, judges, and police is examined. The next step of the revolving door process—jail—is then reviewed. Through numerous photographs of actual facility conditions, the film points out the overcrowded, unsanitary, wasteful, and dehumanizing conditions that exist in many of our nation's jails. Alternatives to the present system which may halt the revolving door process are finally investigated. These include community treatment systems for some minor offenders (such as alcoholics), provision of probation services in the lower courts, and use of probation

volunteers for minor offenders. Improvement in the jail facilities through provision of inmate treatment and training programs, improved training of staff, counseling services for inmates, and implementation of programs such as work release is also advocated.

□ *Shooting Gallery Called America*, 52 min., color, 1975. Producer: NBC TV. Distributor: Association Films.

Through interviews with handgun crime victims, families and friends of victims, police officers, and other persons, as well as vivid segments showing the bodies of shooting victims, the film presents a case for the strict regulation of handgun sales and ownership in America. It illustrates the violence which has resulted from the proliferation of such weapons in the country, the problem of the Saturday night special is given particular emphasis.

□ *They Call It Whittier*, 32 min., color, 1975. Producer: George C. Storey, Spinnaker Ford

POLICE STUDIES

Now in its second year of publication, *Police Studies: The International Review of Police Development* has established itself as a forum for researchers and scholars to discuss international law enforcement issues. *Police Studies* provides an exchange of ideas and techniques from contributors in police departments and academies and in universities and research centers. Among the topics discussed in articles are: police agency size, crime prevention, the role of the police executive, terrorism and the media, police collective bargaining, college education for police, the role of detectives in the police work, Victorian police, attitudes toward women police, productivity studies, and studies of police patrol work.

In accordance with the international scope of *Police Studies*, a number of articles have appeared in it concerning the police in foreign countries. During the last year and a half, articles have been published on the organization and functions of law enforcement agencies in England, the Federal Republic of Germany, Denmark, Canada, France, Scotland, Israel, and Japan. For scholars and police administrators interested in comparing American law enforcement organization with police in other countries, these articles have provided useful, alternative solutions to social and organizational problems facing American officials.

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Foundation, Distributor: Films Incorporated.

The Wildest Services Corporation was established by the Vera Institute of Justice in 1972 to see whether persons who normally would have

difficulty getting jobs (e.g. former drug addicts and offenders) can be prepared for the real job market through a carefully structured work

environment that gives them new skills and confidence. The program, known as "supported work," has been expanded nationwide in a series

of federally supported demonstration projects that include other groups such as welfare mothers and out-of-school youth.

□ *Trouble with the Law*, 20 min., color, 1972. Producer: R. Mulligan, Distributor: Learning Corporation of America

Portrays a young man's struggle to deal with a judicial system he feels is irrelevant to him and to the accident he was involved in. He feels that he should be judged on the facts, not on his past.

William Popper is accused of vehicular homicide for the death of an old woman, Mrs. Conroy. He tells the police, his father and his uncle, a lawyer, that it was an accident. It was dark and raining, and the old woman had come out of nowhere, stepping off a curb into the street. He had slammed on the brakes and swerved to avoid

hitting her, but it was too late. William's uncle impresses upon him the importance of his actions and appearance subsequent to and during the trial. He coaches him on how to behave in court, but William's attitude is that his behavior is irrelevant. Hitting Mrs. Conroy was an accident, and he thinks the facts of the accident should be the only basis for judgment, not how he looks or expresses himself in court. William is sentenced to one year at hard labor. The judge's decision is based largely on William's poor driving record — 22 unpaid parking tickets, an expired driver's license, faulty brakes and bald tires. William, on impulse, escapes from the courthouse before he can be escorted to jail.

□ *Vera and the Law*, 40 min., color, 1975. Producer: George C. Stoney and James Brown. Sponsor: Ford Foundation, Distributor: Films Incorporated.

The Vera Institute of Justice works toward reform of the criminal justice system. Founded in New York City in 1961 as a private nonprofit corporation, Vera has developed several programs to make the system more efficient and fair and to reduce the number of people involved in criminal proceedings. Some of its efforts have been adapted by other cities, notably Cincinnati, which has demonstrated that humane alternatives for dealing with people bound for jail can also be cost-effective.

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Lincoln, NB 68508

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New York, NY 10036

Carousel Films
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New York, NY 10036

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Churchill Films
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Los Angeles, CA 90069

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Exchange Building
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Farmington, CT 06032

Cornell University
Film Library
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Coronet Films
65 East South Water Street
Chicago IL 60601

Council on Population and Environment (see: Trust, Inc.)
53 West Jackson Blvd.
Chicago, IL 60604

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RD 1, Box 355 B
Columbia, NJ 07832

Creative Media
820 Keosauqua Way
Des Moines, IA 50309

Sid Davis Productions
1046 S. Robertson Blvd.
Los Angeles, CA 90035

Direct Cinema Limited
Box 315
Franklin Lakes, NJ 07417

Walt Disney Educational Media Company
500 South Buena Vista Street
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Document Associates
211 East 43 Street
New York, NY 10017

Documentary Educational Resources
5 Bridge Street
Watertown, MA 02172

Du Art Film Laboratories
245 West 55 Street
New York, NY 10019

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c/o Alan Lipton
7200 Solleys Point Road
Dundalk, MD 21222

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39 Chapel Street
Newton, MA 02160

Jan Egleson
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Esmeralda Films
P.O. Box 4868
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New York, NY 10022

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East Lansing, MI 48824

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New Hyde Park, NY 11040

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3900 Forbes Avenue
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Film Library
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Universal Education and Visual Arts
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Universal City, CA 91608

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CRIMINAL JUSTICE LIBRARY

We read and review . . .

Juvenile justice examined; a 'peace' of the Yard

Law Enforcement And The Youthful Offender. By Edward Eldefonso & Wiley & Sons. New York. 1978. 363 pp.

Comprehensive is the best word to use in describing Eldefonso's book. There is no significant facet of juvenile delinquency, theoretical or practical, which is not touched upon in this text. Of course, a work so all-inclusive cannot give in-depth treatment to every topic related to delinquency and law enforcement work with juveniles, nevertheless, Eldefonso discusses every major consideration behind the subjects he examines.

When dealing with delinquency prevention programs, for example, he lists eight different program categories ranging from detached worker services and area projects to youth employment programs and recreational programs. Although the list is complete, a scant eight or ten line description is all that is allocated to each category. Obviously, a separate chapter or even an entire book could be written on prevention programs alone, but it is not the author's purpose. Eldefonso compensates for his lack of penetration, however, by including a thorough, up-to-date list of annotated references at the end of each chapter. In fact, the individual who wishes to do serious research into delinquency and related areas would be well-advised to pick up this text for the references alone.

Each chapter is a self-contained unit complete with summary and references. The classroom instructor who utilizes this book will have absolutely no difficulty in selecting some units and skipping others which are not germane to the goals of his

or her course inasmuch as one chapter is not dependent upon any other and chapters can be treated out of sequence.

Because Eldefonso's text represents such an encyclopedic survey of delinquency and its related topics, an in-depth discussion of the contents, which are somewhat predictable, is not needed here. Suffice it to say that all pertinent areas are explored, albeit somewhat superficially in many cases. Chapter topics range from an examination of various theories of delinquency causation and the history of the juvenile court to the most current approaches to juvenile probation and police work with juveniles.

Eldefonso tells us in the preface to this third edition that he has attempted to "...clarify some of the specific and confusing aspects of the youthful offender that relate to the police and, to present...an overview of the entire problem of juvenile delinquency." This is an ambitious and monumental task, but in this reader's opinion Eldefonso has been quite successful. *Law Enforcement And the Youthful Offender* may have little to offer the practicing professional, save for the opportunity to obtain an organized and up-to-date review and an excellent list of references, but the student of criminal justice and the novice police officer or

probation officer would do well to read it.

In a field where theories and practices change more quickly than ink can dry, it is no mean task to produce a completely current survey, yet for the time being, at least, *Law Enforcement and the Youthful Offender* is just that.

—Dick Wheelan

The Queen's Peace: The Origins and Development of the Metropolitan Police, 1829-1979. By David Ascoli. Hmish Hamilton. London 364 pp. £9.95.

Colonel Ascoli's book is the first substantial general history of the Metropolitan Police of London since Douglas G. Browne's *The Rise of Scotland Yard* (1956). As such it will be valuable to those undertaking historical and — even more — comparative police studies. Let it be said at the outset that this is a general history, without sociological or economic bias. Politically it is well to the right; administratively it probably gives too much space to the command personalities. Yet one cannot escape the conclusion that it is the quality of the command that determines the quality of the organization.

Even so, Ascoli has surely been right to relate the progresses (and regresses) of the organization to the principles of the founding fathers. Henry and John Fielding, Patrick Colquhoun, Robert Peel, Charles Rowan and Richard Mayne. The nature and power of decade upon decade of convention and custom, the cumulative, irresistible grasp of tradition, are of the essence of the Metropolitan Police's unique authority.

On this 150th anniversary of the Force, it is salutary, as Ascoli has done, to look back over its evolution; indeed, it is good that it should have been a layman and not a professional who was chosen to take this view.

One factual error emerges: provincial police authorities today are no longer as he mentions them, having been recast in the Police Act of 1964. Controversial, however, must be the author's view of recent Metropolitan command history, but that is incidental to and inevitable in the assessment of those who remain as clearly in the memories of those who lived in their day. This is a spirited, valuable book.

—Philip John Stead

Bibliography eyes policing in Canada

Canada's Ministry of the Solicitor General has recently released a bibliography which covers material relating to law enforcement practices in that country.

Entitled "Policing in Canada: A Bibliography," the report contains both published and accessible unpublished information on such topics as administration, community relations, education and training, personnel selection, history, and private security. A section on the police role describes law enforcement functions, duties and powers in the areas of arrest, discretion and juvenile crime.

"For many years, researchers, police personnel and others interested in the field of policing in Canada have been frustrated by the difficulty in locating relevant materials and discovering who was actively working in this area," an announcement from the Solicitor General noted. "This bibliography constitutes an initial step toward the solution of this problem."

Compiled by a research team from the University of Toronto's Centre of Criminology, the report can be obtained free by writing. Communication Division, Ministry of the Solicitor General, Ottawa, Ontario, K1A 0P8.

ATF introduces newsletter for gun dealers

The Bureau of Alcohol, Tobacco and Firearms last month issued the first edition of a public information news letter devoted to providing licensed gun dealers with up-to-the-minute information on firearms regulations.

Entitled "FFL Newsletter," the periodical is scheduled to be published whenever important news breaks that may be of value to Federal firearms licensees.

In introducing the publication, ATF Director G. R. Dickerson noted that the newsletter would improve "the lines of communication" between his bureau and firearms sellers. "I have been director of ATF but a short time," he said. "However, I am convinced that cooperation between the bureau and firearms licensees is absolutely essential to the reduction of firearms-related crimes in America."

The premiere issue featured articles on ATF's firearms-tracing activities, and Dickerson stressed the importance of the dealer's role in assisting in such investigations. "Nowhere is cooperation more vital than in firearms tracing," he pointed out. "Your past response to ATF tracing requests has been admirable, and I appreciate your efforts — past, present, and future — in this regard."

For additional information about the "FFL Newsletter," write: Department of the Treasury, Bureau of Alcohol, Tobacco and Firearms, Washington, DC 20226.

AN ANTI-CORRUPTION MANUAL FOR ADMINISTRATORS IN LAW ENFORCEMENT

by Richard H. Ward, University of Illinois
and Robert McCormack, John Jay College of Criminal Justice

Corruption has in recent years become a national phenomenon in government and business; to police, it has been an historical and persistent problem. The result of three years of research and study, this book is a manual designed to assist police administrators who wish to create or maintain integrity within a department or agency or must instigate an anti-corruption management program against illegal administrative practices. The authors have attempted to develop a practical manual which provides management techniques and specific advice to be used in eliminating corrupt behavior and in handling political and organizational problems resulting from anti-corruption efforts.

To: The John Jay Press
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Please send me _____ copies of *An Anti-Corruption Manual for Administrators in Law Enforcement* at \$4.95 each. Enclosed is my payment in check or money order for \$ _____.

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Continued from Page 3

paid by insurance leaders, citizens and state officials.

"For this reason the insurance industry has been actively cooperating with state arson task forces and drafting recommendations for legislative, regulatory and organizational changes within a state," she pointed out. "We trust that this cooperation will continue during this year."

Taking her plea for legislative change to the Federal level, Enllilove urged Congress to reclassify arson as a major crime in order to focus attention on the problem. She added that the insurance industry is re-examining its own practices regarding the crime and that her panel has initiated several programs to improve the industry's anti-arson stance.

Another conference speaker, T. Lawrence Jones, president of the American

Insurance Association (AIA), noted that crude, poorly focused attacks on arson fraud are being replaced by "increasingly sophisticated systems and ideas."

"Through training, through such coalitions as the Insurance Committee for Arson Control and through such futuristic concepts as the Property Insurance Loss Register, the insurance industry is attacking arson directly," he said.

The register is a computerized system established recently by the AIA that cross-references the essential data from fire losses around the nation. It is capable of checking on duplicate insurance being applied to the same fire loss or on the fire loss history of an individual.

"Insurance companies that write some 90 percent of the fire insurance in the United States have joined," the AIA official stated.

New York crime panel wants better coordination of justice components

Continued from Page 3

probability that a United States serviceman in World War II had of dying as a result of combat. In fact, homicide is the leading cause of death for males aged 15 to 44 in this city."

The commission did not directly attack the NYCPD for failing to stem the city's violent crime rate, noting that even if the force were expanded, the impact would be minimal. "More officers might arrest more criminals, but the police already make more arrests for serious offenses than the courts appear able to deal with," the report explained.

Focusing on the judiciary, CCC officials called for the use of sentencing guidelines by judges and the elimination of early release through parole. "Under the proposed new system, a judge would have to give a standard sentence or explain in writing any

deviation."

The commission emphasized that a key to its criminal justice restructuring plan involves removing "violent and repeat predatory criminals" from the city's streets.

"All must know that the murderer, rapist or robber will be pursued, caught, convicted and placed where he cannot harm society," the report declared. "This requires techniques for identifying such individuals and tracking them through the system."

CCC officials praised an NYCPD repeat offender program, a state law which mandates special treatment for violent offenders and efforts by the city's district attorneys to give special consideration to career criminals, noting that such actions "must be strengthened, refined and coordinated."

Commission president Thomas Repper to indicated that there is a need for more programs that concentrate on repeat felons, but he cautioned that unless such programs are properly implemented, their promise will not be fulfilled.

Supreme Court Briefs...

Continued from Page 5

created by the Omnibus Judgeship Act of 1978.

• Two committees have been set up to deal with the many problems involved with lengthy jury trials. The first, the Committee on Juries and Protracted Civil Cases, is composed of nine state chief justices. The other, the Committee to examine Possible Alternatives to Jury Trials in Protracted Complex Cases, is composed of five members of the Federal bench.

• Emphasis on professional education for both judges and appellate attorneys continued to be the Chief Justice's message for the new year. The Federal Judicial Center provided orientation programs last year for 69 of the newly appointed district judges.

• In September 1979 the final report of the Devitt Committee — designed to consider standards for admission to practice in the federal courts — was approved. The report urged that prior to admission before a Federal court the attorney be involved in four supervised trial experiences, and be able to pass a written exam on the Federal rules of procedure, evidence, and the Code of Professional Responsibility. The report also urged the American Bar Association to consider requiring a trial advocacy course as a requisite for law school accreditation. In its summary section, the Annual Report included a reaffirmation of the Chief Justice's desire to make the judicial process more responsive to the people's needs.

William O. Douglas, 1898-1980

William Orville Douglas served on the Supreme Court for 36½ years, the longest tenure of any Justice in the history of the Court. During that time he distinguished himself as a great legal philosopher who established the right to privacy as implicit in the Constitution.

Through his dissenting opinions, Justice Douglas laid the foundations for the Miranda decision, the Gideon decision and various other cases which have significantly changed the criminal justice system in the past 20 years.

Justice Douglas died last month at the age of 81, a folk hero and a crusader for individual rights.

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The history of arson: burning the gaslight era at both ends

(Third of four parts.)

Toward the end of the 19th Century, arson became a predominantly personal crime, no longer laid at the feet of ambiguous marching armies. Profits and thrills — as well as the inexplicable — were motives. Many of those arsonists in the

JAY ROBERT NASH'S CRIME JOURNAL

gaslight era went on to spectacular, horrendous criminal careers with arson as only a harbinger of offenses to come. Some of the most notorious cases of arson in this period include:

- **London, Ontario, Canada, 1878:** Dr. Thomas Neill Cream, who was later to murder at least a half dozen women, dosing them with strychnine, set several fires in the London area, collecting insurance money on his own torched property. Cream would later die on the gallows as a mass murderer. Just before he fell through the trap, his last words were: "I am Jack... (the Ripper?)."

- **Silver Plume, Colorado, 1884:** The prosperous mining boom town of Silver Plume had been subjected to several arson attempts, some reportedly over mining claims. The last, in September 1884, was effective enough to cause the entire business district to be burned. Reported the local press: "The citizens are very much excited, and if the guilty one is found, he will certainly participate as principal actor in a special necktie sociable."

- **Portland, Maine, 1866:** A youth celebrating the Fourth of July tried to frighten some workmen by throwing a firecracker into a pile of wood cuttings next to a boat builder's shop. The shop, along with blocks of closely nestled wooden houses, went ablaze; within hours 1,500 buildings worth \$10 million were in ashes. The boy was never located and may have perished in the fire.

- **New York City, 1886:** On February 4, 1886, a tenement house on East 64th Street was set afire by Edward and Henry Kohout, who were apprehended while running away from the blaze which killed a Mrs. Fialla and her two children. The torch scheme had been executed to collect insurance; instead the Kohout brothers were sent to Sing Sing for life.

- **Greensburg, Pennsylvania, 1888:** Frank Baer, eager to expand his mills, torched two mills in the area, causing the owners to declare bankruptcy and giving him a monopoly in the area. An accomplice, William Richardson, informed police of Baer's arson and the miller was arrested, tried and sent to prison for six years. Richardson was given eight years.

- **New York City, 1892:** Patrick Mullins, a 35-year-old laborer, was caught in the act of setting fire to a stable at 161st Street and 11th Avenue on the night of May 1, 1892. Mullins quickly confessed that he and four others had been burning stables for two years. They would first purchase a stable, stock it with first-rate horses, and have each place highly insured. They then replaced the good horses with broken-down sickly animals and torched the stable, collecting large sums from insurance companies. All five men were sent to jail.

- **Chicago, 1892-93:** Herman Webster Mudgett, alias H.H. Holmes, purchased several cheap houses on Chicago's South Side, insured them heavily, then torched the buildings to collect heavy insurance

monies. He went on to build a three-story monstrosity which came to be known as "Murder Castle." There he systematically murdered more than 200 women for their money and property within a year, becoming America's all-time mass murderer. He torched the building housing his victim's bones but able firemen put out the blaze. Holmes fled in Pennsylvania and was subsequently hanged in Philadelphia for other murders.

- **Cologne, Germany 1904:** Sex pervert and future mass murderer Peter Kurten set fire to dozens of barns and haystacks in the Cologne area. As he later stated, he was delighted by "the agitation of those who saw their property being destroyed." Kurten was to murder almost at will for thrills, dragging his pyromania into the realms of killing for another 25 years and being held responsible for the deaths of more than two dozen persons all over Germany. He was beheaded in Cologne on July 2, 1931.

- **Red Wing, Minnesota, 1905:** Carl Panzram, an 11-year-old incorrigible inmate of the Minnesota Training School, set fire to a school warehouse on July 7, 1905, causing \$100,000 damage. "The whole place burned down," he later laughed. "Nice, eh?" Panzram went on to establish a staggering criminal career of burglary, robbery and murder — he confessed to killing 21 persons in his lifetime of 39 years before he was hanged in Leavenworth in 1930.

- **Russia, 1917:** Bolsheviks attempting to overthrow the brief democratic regime of Alexander Kerensky set numerous fires to spread terror and confusion among his supporters. On September 9, Bolsheviks broke out of a small prison in the town of Laishev and torched the city; 20 of the Bolsheviks were lynched. Days later, in the village of Nicholivak, 200 Bolsheviks attempted to burn the town, but stalled in a large wine cellar where they staged a drunken orgy. All 200 burned to death in the fire of their own making.

- **Walnut Creek, California, 1925:** Charles Henry Schwartz, a chemist whose business was failing interviewed a bum seeking work, Gilbert Warren Barbe. Noticing the almost identical appearance of Barbe to himself, Schwartz murdered him, then set fire to his plant on July 30, 1925, thinking the authorities would find the body and conclude it to be his. Heavy insurance payments would then be made to his wife. Authorities, however, determined Barbe's identity through a dental check, and Schwartz was traced to an Oakland rooming house where he had been hiding. As police broke down the door, Schwartz sent a bullet into his brain.

- **Columbus, Ohio, 1930:** On April 21, 1930, a raging fire broke out in the Ohio Penitentiary. The ancient buildings quickly went up in flames despite valiant attempts to put out the blaze. Killed were 322 inmates. Prisoners Clinton Grate, Hugh Gibson and James Raymond were found guilty of setting the prison on fire, with all confessing that they had set the fire to escape. Grate and Raymond committed suicide in their cells after all three were convicted of second-degree murder.

(Released through the Crime Journal Syndicate, 2561 N. Clark St., Chicago, Illinois 60614)

Next issue, Jay Robert Nash looks at arson in the late 20th century, when it became a revolutionary tactic.

BURDEN'S BEAT

By ORDWAY P. BURDEN

Pressing for a clear police/media policy

Are news people friends or enemies of law enforcement?

That depends. If you have to make a choice, it's better to be friendly than hostile to the media, but the best relationship is one based on cool professionalism — neither especially friendly nor hostile. If your department recognizes that the media have a job to do and that they have the right to do it within the limits of the law, you should not have serious trouble with reporters or photographers.

That may be easy to say but not always easy to achieve. Most confrontations between police and press result because the police refused to release information that the media believe they have a right to, or because a pushy reporter or photographer tangled with an uptight officer at the scene of a crime or a major fire or disaster. If there is no departmental policy on how to handle these problems, the hassle can escalate into an ugly battle.

It's a no-win situation for both sides, which is why enlightened police administrators and news organizations stress the benefits of a clear police press policy. In essence, such a policy permits the media to have access to all information of public interest unless police work would be impeded.

The point was made this way some years ago by the Public Relations and Mass Communications Committee of the International Association of Chiefs of Police: "It is the newsman's right to have access to untainted information on all matters of public information except when that information impairs operations of the police. For example, it is the duty of the police to protect the constitutional rights of all persons accused of crimes. Information may prejudice a suspect's right to a fair trial. Therefore, it may be withheld in the interests of justice until it is made part of the court's record and released by that court for public use."

By and large, the media will accept that. Difficulties can arise, though, if police try to protect a prominent person from exposure or arbitrarily deny a reporter or photographer access to public information about the police agency or about a newsworthy event. The IACP recommends that every department — even the smallest — have an officer assigned to press relations as part of his duties, responsible for dealing with such difficulties or recommending a course of action to superior officers.

In the wake of a number of serious confrontations between news photographers and police, the National Press Photographers Association has made concerted efforts to improve police-press relations. For example, NPPA president Robert Brush of the *Hakensack (N.J.) Record*, routinely speaks on the subject at training classes for the New Jersey State Police.

The photographers are aware that part of the burden is theirs. Said Rich Clarkson, director of photography at the *Topeka Capital Journal*, "I'm afraid I cringe when I see another photographer getting into a flap whether with a politician, sportsman or cop. Over the years, I've come to think that disagreements which disintegrate into a scene are often the responsibility of the photographer, who was unable to handle the situation in a way most designed to cool the atmosphere and enable picture-taking." Nevertheless, in the view of the IACP, the greater responsibility for calm resolution of disputes rests with the police in their role as sworn servants of the community.

Reserve Lt. Lou Toman of the Plantation, Fla., Police Department is in a unique position to observe police-press relations because he's also the senior staff photographer of the *Fort Lauderdale News and Sun-Sentinel*. Speaking from experience, Toman advises his fellow photographers: "If you want to start a confrontation with a police officer, you're going to lose at that point. You'll probably win later on, when the problem goes to higher authority, but in the meantime you don't get the photograph. On the street, the police are the ultimate authority."

Toman points out that it's best for a photographer to play it cool at a tense scene. "You can't just stand there and hassle a cop, because he's uptight to begin with and you're just going to get hooked up."

That's sound advice. But on the police side, there's an obligation to remember that media people have rights, and unless there is a legitimate and lawful reason for keeping them in the dark, it's not only good department policy but the law that they must be given access to information and to the scenes of news events.

The IACP guidelines for police-press relations put it this way: "A police department should have nothing to hide. It should accept the news media as its best and welcome witness. Its sworn personnel should never cease to invite the scrutiny of the news media and community alike."

(Ordway P. Burden invites correspondence to his office at 651 Colonial Blvd., Westwood P.O., Washington Twp., NJ 07675.)

Darwick gets IACP post

Continued from Page 1

County, Florida, Public Safety Department, where he served as a first-line supervisor in the Patrol Division and as an investigator in the Criminal Intelligence Unit. Promoted to lieutenant, he commanded the department's Special Forces Unit from 1955-1965.

The holder of degrees in police administration and criminology from the American University and Miami-Dade County Junior College, the new IACP executive director has filled a number of posts in working his way up the association's

organizational chart.

In 1969, he was appointed as assistant director of the Highway Safety Division, and he subsequently moved through the Professional Standards and Field Operations Divisions to become head of the highway unit in 1973.

Before being named as acting executive director last spring, Darwick was director of IACP's Bureau of Operations and Research as well as head of the association's Division of State and Provincial Police. In his new role, he replaces Glen King, who resigned to become police chief of Dallas

Current job openings in the criminal justice system

LAW ENFORCEMENT NEWS

February 11, 1980

Criminal Justice Faculty. California State University in Fresno is seeking an individual to teach in its Department of Criminology beginning next fall. The position involves teaching undergraduate and graduate courses in the areas of administration of justice, comparative policing, criminal evidence, and communication skills. The exact assignment will depend upon departmental needs.

Academic preparation for the post should include either an earned doctorate in an appropriate discipline or a Juris Doctorate with membership in a state bar. Applicants with university teaching experience and demonstrated teaching excellence in the administration of justice are preferred. Candidates may be asked to demonstrate teaching abilities by serving as a guest lecturer in a subject of mutual agreement. The teaching load has been set at 12 semester units, while rank will be at the professor, associate professor or assistant professor level. Placement on the salary schedule is dependent upon academic preparation and professional performance.

Correspondence, applications, and confidential papers should be sent to: Dr. Charles W. Dean, Chairman, Department of Criminology, California State University, Fresno, CA 93740. The filing deadline is March 15, 1980.

Lecturer. This temporary position at the University of California will involve teaching law enforcement courses in the school's Department of Criminology during the 1980-1981 academic year. An offer of appointment to a second year may be considered.

Candidates must have a master's degree, however, applicants with an earned doctorate in a discipline closely related to the field of administration of justice or with a Juris Doctorate from an accredited law school are preferred. Salary will be based on qualifications.

For application information, see above. All applications must be received no later than March 15, 1980. California State University is an equal opportunity employer.

Court Administrator. Alaska's third Judicial District in Anchorage requires an experienced judicial manager. Requirements include a BA with major work in administration of a related field, and four years managerial experience, at least two of which as a state or multi-judge trial court administrator.

Salary will range from \$38,868 to \$43,404 annually. Send resume to: Arthur Sirowiden, Administrative Director, Alaska Court System, 303 K Street, Anchorage, AK 99501. The filing deadline is February 22, 1980.

Executive Director. The Association of Federal Investigators, headquartered in Washington, D.C. is seeking a manager with experience in Federal investigations. Initially the position will require approximately 24 hours per week.

The association provides a forum for its members, allowing them to express their positions on professional standards, education, training, career development, legislation and matters relating to the investigative profession. The group also sponsors professional and managerial development seminars.

The duties of the executive director include planning and promoting the association's various functions and seminars, and managing the day-to-day affairs of the association. The successful candidate will maintain liaison with various Federal agencies and with the association's chapters. Salary and incentives are negotiable.

Send applications and resumes to: The Association of Federal Investigators, 815 15th Street, N.W., Suite 824, Washington, DC 20005.

Research Team Leader. Minnesota's Crime Control Planning Board in St. Paul requires a criminal justice manager to supervise its professional and paraprofessional staff.

Successful candidate will direct the collection, compilation, and analytic presentation of complex research data used in planning and evaluating crime control programs. Applicants must have a minimum of four years of professional criminal justice experience. Supervisory experience or an advanced degree in a related field is desirable. Salary will range from \$19,000 to \$23,000.

For more information or an application, contact Personnel Officer, Crime Control Planning Board, 444 Lafayette Road, St. Paul, MN 55101.

Funding Policy Analyst. This one-year post with the Minnesota Crime Control Planning Board involves the group's Community Corrections Act Funding Committee.

The analyst will be responsible for developing alternative funding formulas for allocation of \$15 million of a Community Corrections Act subsidy. Considerable experience in planning, organizing and implementing a major research study is essential; familiarity with legislative process is desirable. Candidates must have good quantitative and writing skills. Salary will range to the mid-twenties.

To apply, send a resume to the above address.

Senior Research Analyst. This third post with the Crime Control Planning Board involves the supervision of complex statistical data work. The analyst will be responsible for reviewing and analyzing reports and procedures with a view toward developing improved systems of processing and reporting data.

Essential requirements include a knowledge of statistical theory and techniques, experience with tabulating and electronic data processing equipment, and the ability to plan, organize and direct the work of other employees. Considerable experience in statistical research work and a master's degree in a field appropriate to the research is desired.

To apply, send a resume to the above address.

Assistant or Associate Professor. The Department of Criminal Justice Sciences at Illinois State University in Normal requires a scholar to teach in the area of law enforcement/criminal justice.

A Ph.D. is required, as is teaching experience and demonstrated research ability. Candidate must meet the school's eligibility requirements for graduate faculty membership. Experience in the criminal justice system is preferred. Salary will be negotiable, determined by credentials.

To apply, send a resume, transcript copy and three letters of reference to: Steven G. Cox, Ph.D., Chairperson, Search Committee, 401 Schroeder Hall, Illinois State University, Normal, IL 61761. Telephone: (309) 436-6849. The deadline date for applications is March 15, 1980.

Faculty Position. An assistant professor, tenure-track post is available at the University of Louisville's School of Justice Administration. The school offers a BS in correctional administration and participates through the university's Graduate School in an interdisciplinary MS

degree program.

Qualifications include a Ph.D. or equivalent in criminal justice or a closely related discipline. Applicants must also have had experience in teaching undergraduate and graduate corrections courses such as introduction to corrections, institutional corrections, non-institutional corrections, correctional rehabilitation and treatment, seminar in problems in corrections, theories of crime and delinquency, administration of corrections, and theoretical foundations of corrections.

Candidates must be able to meet requirement for appointment to the graduate faculty, have demonstrated competency in research and have a substantial record of publications. Successful applicant will work under a 10-month contract, beginning on July 1, 1980.

To apply, submit a comprehensive resume, related credentials, transcripts, and three letters of reference to: Chairman, Faculty Search Committee, School of Justice Administration, University of Louisville, Louisville, KY 40208. The deadline for all submissions is March 1, 1980.

Assistant Professor. Pennsylvania State University is offering a tenure-track, full-time, nine-month position which will begin September, 1980. Successful candidate will teach courses in the area of administration of justice.

A Ph.D. in criminal justice, law or a related discipline is required at the time of appointment. Applicants should have demonstrated research competence and be capable of quality teaching at the undergraduate and graduate levels.

A vita, supportive material and three letters of reference should be sent to: Chair, Recruitment Committee, Box N, Administration of Justice, The Pennsylvania State University, University Park, PA 16802. The filing deadline is February 15, 1980.

Criminal Justice Faculty. The School of Public Service at Grand Valley State Colleges in Michigan may have two tenure-track positions to begin in September 1980, depending upon budget approval.

The first post requires a Ph.D. in criminal justice or a related field, with an emphasis on corrections. Specialization in management, planning and policy development is desired.

Responsibilities for both positions include teaching and advising at the baccalaureate and masters level in criminal justice. Salary and rank are open and depending upon qualifications.

Send application, resume and credentials to: Dr. Myron Mast, Acting Director, School of Public Service, Grand Valley State Colleges, Allendale, MI 49401. Application deadline is March 15, 1980.

CHIEF OF POLICE

Ann Arbor, Michigan, population approximately 110,000. Police Department has 180 employees; operating budget of \$5,235,330. Responsibility for operation of Police Department under general direction of City Administrator. Position requires strong leadership, good community relations, extensive knowledge of modern police administration and ability to innovate new programs. Applicants must have law enforcement experience at the administrative or management level. Bachelor's or higher degree in police administration or related field preferred. Police Chief retiring March 1, 1980. Salary \$38,000, liberal fringe benefits. Must be certified or eligible for certification under the Michigan Law Enforcement Officers Training Council Act of 1965.

Apply by February 28, 1980. Send resume to Personnel/Human Rights Department, 100 N. Fifth Ave., P.O. Box 8647, Ann Arbor, Michigan 48107.

Equal Opportunity and Affirmative Action Employer M/F/H.

ADMINISTRATIVE JOB VACANCY

Salary Range: \$29,000-39,500
(plus fringe benefits)

Clark County Juvenile Court Services, Las Vegas, Nevada, is recruiting for the position vacancy of director of the court.

Serving a growing population of 360,000, the agency is responsible for a multiple facet jurisdiction including delinquency, neglect/dependency, operating with a budget of approximately \$9 million and 350 employees. Included are a detention facility, youth camp for boys, cottage and shelter home for dependency/neglect, as well as outreach offices and community based services.

A master's degree in the social science, public administration or correction is preferred, with five years of responsible supervisory and/or management experience in Juvenile Justice Administration.

Forward application with resume to the Personnel Department, Clark County Juvenile Court Services, 3401 East Bonanza Road, Las Vegas, NV 89101. Applications will be accepted from 15 January through 8 February 1980.

An affirmative action/equal opportunity employer.

Upcoming Events

March 3-6, 1980. Police Discipline Workshop. To be held in San Diego, California. By the International Association of Chiefs of Police. For more details, contact: International Association of Chiefs of Police, 11 Firstfield Road, Gaithersburg, MD 20760.

March 3-7, 1980. Law Enforcement Photography Workshop. Presented by Eastman Kodak Company. To be held in Oak Brook, Illinois. For additional information, contact: Mr. David D. Holtz, Corporate Communications, Eastman Kodak Company, 343 State Street, Rochester, NY 14650.

March 3-7, 1980. Managing Corrections Personnel Program. Presented by the Administration of Justice Program at Pennsylvania State University. For further information, contact: James R. Horner or Edwin J. Donovan, Administration of Justice Program, The Pennsylvania State University, S-203 Henderson Human Development Building, University Park, PA 16802. Telephone: (814) 865-1452.

March 3-7, 1980. Supervision of Personnel Program. Presented by the Center for Criminal Justice, Case Western Reserve Law School. Fee: \$150. For more details, contact: Center for Criminal Justice, Case Western Reserve Law School, Cleveland OH 44106. Telephone (216) 368-3308.

March 3-14, 1980. Police Traffic Services Management Program. Presented by the Traffic Institute. To be held in Evanston, Illinois. For more details, contact: Registrar, The Traffic Institute, Northwestern University, 555 Clark Street, Evanston, IL 60204.

March 10-12, 1980. Managing the Security Function. A program presented by the Administration of Justice Program at Pennsylvania State University. For further information, consult: March 3-7.

March 10-12, 1980. Managing Stress Course. To be held in Washington, D.C., by Theorem Institute. Tuition: \$350. For more details, contact: Theorem Institute, 1782 Technology Drive, San Jose, CA 95112. Telephone: (408) 294-1427.

March 10-21, 1980. Basic Traffic Accident Investigation Program. To be held in Richmond, Virginia by the Transportation Safety Training Center, Virginia Commonwealth University. Fee: \$350. For further information, contact: Transportation Safety Training Center, Virginia Commonwealth University, 806 W. Franklin Street, Richmond, VA 23284.

March 11-13, 1980. Motor Vehicle Theft Seminar. Presented by the Center for Criminal Justice, Case Western Reserve Law School. Fee: \$75. For more details, see: March 3-7.

March 12-14, 1980. Annual Conference of the Academy of Criminal Justice Sciences. To be held in Oklahoma City. For more information contact: Ben Menke, Criminal Justice Department, Washington State University, Pullman WA 99163.

March 13-14, 1980. Covert Property Recovery Operation: The Sting Seminar. Presented by the Criminal Justice Center of John Jay College. To be held in New York City. For more details, contact: Ms. Barbara Natow, John Jay College of Criminal Justice, 444 West 56th Street, New York, NY 10019. Telephone: (212) 247-1602.

March 16-20, 1980. Seventh National Conference on Juvenile Justice. Sponsored by the National Council of Juvenile and Family Court Judges and the National District Attorneys Association. To be held in Orlando, Florida. For further information, contact: National District Attorneys Association, 666 North Lake Shore Drive, Suite 1432, Chicago, IL 60611.

March 17-19, 1980. Computer Planning Course. To be held in Washington, D.C., by Theorem Institute. Tuition: \$350. For more details, see: March 10-12.

March 17-20, 1980. Executive Protection Course. Presented by Indiana University, Center for Public Safety Training, Harrison Building, Suite 500, 143 West Market Street, Indianapolis, IN 46204.

March 17-21, 1980. Contemporary Law Enforcement Problems Course. Presented by the Southwestern Legal Foundation. For more information, contact: The Southwestern Legal Foundation, P.O. Box 707, Richardson, TX 75080.

March 18-21, 1980. Crisis Intervention Seminar. Presented by the Law Enforcement Institute at the University of Maryland. Fee: \$180. For more details, contact: Jim Leiglar, Program Assistant, Law Enforcement Institute, Training Programs, University of Maryland, University College, Conference and Institutes Division, College Park, MD 20742. Telephone: (301) 454-5237.

March 19-21, 1980. National Consultative Conference on Institutional Racism and American Law Enforcement. Presented by Institute for the Study of Contemporary Social Problems. Fee: \$30. For further information, contact: I. Yvonne Calavan, c/o the Institute for the Study of Contemporary Social Problems, P.O. Box 5745/University Station, Seattle, WA 98105.

March 19-23, 1980. Certified Course in Lie Detection and Stress Analysis Using the Mark II Voice Analyzer. Presented by Law Enforcement Associates, Inc. Fee: \$400. For further information, contact: Grinn De Panis, General Manager, Law Enforcement Associates, Inc., 88 Holmes Street, Box 128, Belleville, NJ 07109.

March 24-28, 1980. Police Instructor's Course. To be held at the St. Petersburg Junior College by the Florida Institute for Law Enforcement. Fee: \$125. For further information, contact: Florida Institute for Law Enforcement, P.O. Box 13489, St. Petersburg, FL 33733.

March 24-April 4, 1980. On-Scene Accident Investigation Program. Presented by the Traffic Institute. To be held in Evanston, Illinois. Fee: \$475. For more details, see: March 3-14.

Forensic Science Techniques Seminar. Presented by the Traffic Institute. Fee: \$225. For more details see: March 3-14.

March 24-28, 1980. Police Labor Relations Program. To be held in Phoenix, Arizona by the International Association of Chiefs of Police. For more details, see: March 3-6.

March 24-April 11, 1980. Program for Management, Command and Supervisory Personnel. Presented by the New England Institute for Law Enforcement Management, at Babson College in Wellesley, Massachusetts. Fee: \$125. For further information, contact: John F. Howland, P.O. Drawer E, Babson Park, MA 02157. Telephone: (617) 237-4724.

March 25-26, 1980. Anti-Terrorism: The Domestic Foreign Experience. Presented by the Criminal Justice Center of John Jay College. To be held in New York City. For more details, see: March 13-14.

March 25-27, 1980. Conflict Management and Domestic Disputes. Presented by Harper & Row Media. To be held in Milwaukee. For further information, contact: Harper & Row Media, 10 East 53rd Street, New York, NY 10022.

March 31-April 3, 1980. Advanced Training for Trainers Seminar. To be held in Memphis by Harper & Row Media. For more details, see: March 25-27.

March 26-28, 1980. Zero-Based Budgeting Course. Presented by Theorem Institute. Tuition: \$350. For more details, see: March 10-12.

April 3-12, 1980. London-Amsterdam-Paris Police Education Journey. Presented by the Massachusetts Criminal Justice Academy, Inc. For further information, contact: K. Peter Kien, Massachusetts Criminal Justice Academy, P.O. Box 401, Harvard, MA 01451.

March 31-April 4, 1980. Administration and Management for Small Police Departments Workshop. Presented by The Criminal Justice Training and Education Center. For further information, contact: Andrea Cooper, Criminal Justice Training and Education Center, 1622 Speilbusch Ave., Toledo, OH 43624.

March 31-April 11, 1980. Crime Prevention Technology and Programming. Presented by the National Crime Prevention Institute. For further information, contact: National Crime Prevention Institute, Shelby Campus, University of Louisville, Louisville, KY 40222. Telephone: (502) 588-6987.

April 2-3, 1980. Motor Vehicle Lamp Examination Program. To be held in Fairfax, Virginia. Presented by the Transportation Safety Training Center, Virginia Commonwealth University. Fee: \$75. For further information see: March 10-21.

April 9-10, 1980. Carnival Frauds Training Program. Presented by the Center for Criminal Justice, Case Western Reserve Law School. Fee: \$100. For more details,

see: March 3-7.

April 11-13, 1980. Hypnosis Investigative Tool. To be held in Atlanta by the Massachusetts Criminal Justice Academy, Inc. Fee: \$195. For more details, consult: April 3-12.

April 13-16, 1980. Crisis Intervention Training Conference Basic Course. To be held at the Holiday Inn Downtown in Dallas, Texas. Sponsored by the Southwestern Academy of Crisis Interveners and the University of Dallas. Fee: \$300. For further information, write or call: Dr. James L. Greenstone or Shann C. Leviton, Southwestern Academy of Crisis Interveners, 8609 Northwest Plaza Drive, Suite 440-A, Dallas TX 75225. Telephone: (214) 363-4944.

April 14-16, 1980. Law Enforcement Data Processing Management Symposium. Presented by the International Association of Chiefs of Police. For further information, consult: March 3-6.

April 14-17, 1980. Homicide Investigation Course. Sponsored by the Department of Criminal Justice and the Department of Pathology at the University of South Florida. For further information, contact: Center for Continuing Education, University of South Florida, Tampa, FL 33620.

April 14-17, 1980. Security Management Course. Presented by Indiana University's Center for Public Safety Training. For more details, see: March 17-20.

April 14-18, 1980. Law Enforcement Photography Workshop. To be held in Rochester, New York. Presented by the Eastman Kodak Company. For further information, see: March 3-7.

April 20-25, 1980. Forensic Photography Seminar. Presented by the Law Enforcement Institute at the University of Maryland. Fee: \$335. For further information, see: March 18-21.

April 21-25, 1980. Developing and Managing Crime Prevention Programs. Presented by National Crime Prevention Institute. For further information consult: March 31-April 11.

April 21-May 16, 1980. 29th School of Police Supervision. Presented by the Southwestern Legal Foundation. For further information, see: March 17-21.

April 28-May 23, 1980. Police Executive Development Institute. Presented by the Administration of Justice Program at Pennsylvania State University. For more details, see: March 3-7, 1980.

*Coming in
Law Enforcement News:*

*Interviews from the East
and the West, featuring*

*Bruce R. Baker
Chief of the
Portland, Oregon Police Bureau
and president of the
Police Executive
Research Forum*

*Victor Cizeaukas
Chief of the
Stamford, Connecticut
Police Department*

People & places

Kelley gets honorary chair; Bell gets citizens angry; Baker gets his man

LAW ENFORCEMENT NEWS

February 11, 1980

Former FBI director Clarence M. Kelley has been selected as honorary chairman of the newly formed Council on Crime Prevention in Missouri. In announcing the creation of the anticrime group, Missouri Attorney General John D. Ashcroft noted that the former Kansas City police chief would bring special knowledge and skill to the council. "In fact, the FBI is involved in a crime resistance program now which began under Chief Kelley's tenure," he said.

Oshorne Bell, the first elected black sheriff of Marshall County, Mississippi, touched off a controversy last month when he selected four white deputies to round out his force, according to the Associated Press.

Bell's action became the subject of a demonstration by the United League of Mississippi which ended with the league threatening to withdraw its support of the sheriff unless he rescinded his hiring order. Apparently quick to learn the intricacies of being an elected lawman, Bell gave in to the group's demands, stating: "Even though promises have already been made to the deputies I will work things out properly."

The South Carolina Highway Patrol recently named Walter M. Brooks as the state's "1979 Patrolman of the Year." The award, which included a cash prize, a commemorative pin and a one-week vacation at a South Carolina beach resort, was presented in recognition of Brooks's regular activities as a trooper in District 1.

In accepting the award from Governor Richard W. Riley, Brooks noted that the honor is "something you always try to achieve but never think you'll get. I felt bring a district winner was honor enough, but when I received the state award it was just unbelievable."

Dr. R. Paul McCauley has been elected trustee-at-large of the Academy of Criminal Justice Sciences (ACJS). The director of Graduate Studies of the School of Justice Administration at the University of Louisville, the 37-year-old associate professor is scheduled to be installed at the group's

annual meeting in March. An eight-year member of ACJS, McCauley has been the author or coauthor of three textbooks and more than 40 journal articles in crime prevention, police administration, correction, industrial security and business administration.

The Bureau of Alcohol, Tobacco and Firearms has named special agent Robert R. Scott head of the bureau's Chicago district office, transferring the 23-year ATF veteran from his post as director of the Birmingham, Alabama office.

The sheriff of Wake County, North Carolina proved last month that he still knows how to tackle a problem. Sheriff John Baker, a former defensive lineman for the Pittsburgh Steelers, recently overpowered an inmate to free a woman guard who was being held hostage.

The guard, Dianne Rowe, had been working at the county jail for less than seven months when the incident occurred. She was grabbed by a 23-year-old inmate and threatened with a makeshift knife. The hostage situation dragged on for over an hour until the 6-foot-6 Baker made his move. "That was when I overpowered him and told her to get the hell out of there as quick as she could," the sheriff noted.

The 44-year-old lawman was elected in 1978, becoming North Carolina's only black sheriff. Prior to his law enforcement career, he played defensive left end for Los Angeles, Pittsburgh and Detroit and was named All-Pro in 1965 while with Pittsburgh.

Everett M. James was recently selected to head the police programs division of the new Institute of Police Traffic Management in Jacksonville, Florida. Recently established at the University of North Florida, the institute will offer training programs in traffic accident investigation, selective traffic law enforcement, and police supervision and management.

James, who was appointed by institute director Russell J. Arend, formerly was involved in developing and coordinating workshops and seminars at Northwestern University's Traffic Institute.

New products for law enforcement

Items about new or modified products are based on news releases and/or other information received from the manufacturer or distributor. Nothing contained herein should be understood to imply the endorsement of Law Enforcement News.

RESCUE VAN — The Ranger CR-108 Rescue Squad Support Vehicle features all-welded, extruded aluminum construction, a design that is said to provide light weight, strength, and an extended, rust-free service life.

Lined with a white plastic laminate, the interior of the main compartment has a skid-resistant, aluminum diamond-plate floor, and can be custom fitted with shelves and cabinets. Six exterior compartments are lined with brushed aluminum diamond plate that can be maintained without painting.

The van consists of a 9-foot-long modular body that can be mounted on any 10,000-pound gross-vehicle-weight (GVW) chassis that is equipped with dual rear wheels and a 60-inch cab-to-axle distance. Similar units up to 26-feet long are also available, and all Ranger products are constructed to comply with state and Department of Transportation regulations.



The CR-108 model is priced according to configuration and chassis. Options include tool brackets, squad seating for three, a heater, 110-volt AC generators, various interior/exterior lighting choices, winches, and rescue equipment. Bodies will be provided for customer-supplied chassis at a reduced cost.

For free literature on the complete Ranger line, contact: Fred Jannitto, Sales Manager, Ranger Emergency Vehicles, Inc., 159 Holland Street, Cranston, RI 02902. Telephone: (401) 943-4231.

TAPE FILTER SYSTEM — The Digital Audio Corporation has introduced an adaptive digital filtering device designed specifically for cancelling noise and enhancing the intelligibility of voice tape recordings used by police.

Designated as model DAC256, the system is a stand-alone processor that is engineered to exceed the performance of conventional audio filters. Capable of tracking and cancelling noises on voice signals automatically, the unit can be used to restore an existing tape recording or to enhance an audio signal that is being received.

The DAC256 is said to be easy to deploy, requiring no special skills on the part of the operator for effective use. Housed in a 7x17x16-inch cabinet, the system can be readily connected in existing audio amplifiers, tape recorders, receivers or similar equipment.

The unit's one-channel adaptive filter automatically cancels such correlated noises as music, tones and power-line buzz, in addition to blocking out convolution sounds, such as resonances, reverberations and room acoustics.

A second noise canceller, consisting of a 256th-order digital filter, can locate and block out over 30 tones simultaneously. Filter notch depths exceed 40 decibels,



allowing the machine to cancel even random white noise from voice signals.

To obtain an illustrated brochure describing the complete specifications and applications of the DAC256, write or call Digital Audio Corporation, 2213 Bingham Way, Anaheim, CA 92806. Telephone: (714) 776-3461.

POLICE HISTORY FILM — Harper & Row Media is distributing a color/sound production that outlines the history of police in America from the Wild West era to today's modern police and sheriff departments, the FBI and military police.

Contrasting the early 19th century procedures with current methods, the film chronicles major changes in communications, transportation and detection techniques, while describing shifts in attitudes and behavior on both the public and the police.

The film shows the development of law enforcement personnel from a basically untrained group to a cadre of carefully trained professionals, emphasizing such new practices as conflict management, hostage negotiation, stress management, and hypnosis.

Entitled "The History of Police," the 25-minute presentation was produced for use in police training academies and college-level criminal justice programs. It is available for rental or purchase in either 16mm film or videocassette formats.

For price information, contact Harper & Row Media, Customer Service, 2350 Virginia Avenue, Hagerstown, MD 21740. Telephone: (800) 223-2568.

Court rules for parole immunity

Continued from Page 3

such as setting the speed limit at 55 miles per hour instead of 45 — cannot be characterized as state action depriving a person of life just because it may set in motion a chain of events that ultimately leads to the random death of an innocent bystander."

Martinez had claimed that his daughter's civil rights had been violated, but the Court declared that her death was "too remote a consequence of the parole officials' action to hold them responsible" under Federal civil rights laws. The parole board was "not aware" that the girl "faced any special danger," the Court said.

Although the Court ruling lets the states decide the degree of immunity they wish to grant to parole officials, observers noted that the decision may put a damper on a growing trend in victim's rights suits. Such actions demand that third parties be held accountable for criminal acts, even though governmental or private agencies may have played no direct role in the offense.

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